

JAN 24 1925

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✓ THE BRIDGE OF SIGHS

Photoplay in seven reels ✓

✓ ~~Story~~ By Charles K. Harris ✓

✓ Screen version by Hope Loring and Louis D. Lighton ✓ ✓

Directed by Phil Rosen

Author of the photoplay (under section 62)  
Warner Brothers Pictures, Inc. ✓ ,

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**THE BRIDGE OF SIGNS**

**BY**

**HOPE LORING AND LOUIS DURYEA LIGHTON.**

**Suggested by Charles K. Harris**



FADE IN

TITLE

INSERT (Close Shot) Two lumps of sugar, fly between them  
on table.

1

INT. CLUB CLOSE SHOT AT TABLE

Billy Craig and Hayden Glenn are discovered sitting at a table in the club window - their elbows on the table as they watch the fly intently. Cut into scene another insert of the fly and lumps of sugar - fly crawls on table between sugar lumps.

TITLE

BILLY CRAIG WAS KNOWN IN NEW YORK AS  
"BET YOU" CRAIG

.....CREIGHTON HALE.

2

INT. CLUB CLOSE UP BILLY

With his eyes still on the fly, he grins - takes a bill out of his pocket and lifts it into scene beside his face and says:

TITLE

"BET YOU ANOTHER FIFTY HE JUMPS ON MINE FIRST."

3

INT. CLUB CLOSE SHOT AT TABLE

As Billy finishes his title, never taking his eyes off the fly, Hayden Glenn smiles faintly, also produces a bill without taking his eyes from the fly - both of them as intent upon this business as if it were of the greatest importance.

TITLE

WHENEVER BILLY CRAIG SAID "BET YOU", HAYDEN  
GLENN WAS USUALLY AROUND TO ANSWER "TAKE IT!"

HAYDEN GLENN . .JOHN ROCHE.

4

INT. CLUB CLOSE UP GLENN

He watches the fly, smiling faintly - holding his money.

5

INT. CLUB CLOSE SHOT AT TABLE

Both Billy and Glenn watch intently - Billy more eager in manner than Glenn. Now Billy leans forward a little - tense -

INSERT

THE FLY SETTLES ON THE LUMP OF SUGAR NEAREST TO GLENN.

BACK TO SCENE: GLENN'S SMILE Deepens a little as he reaches over and takes the money from Billy's hand. Billy grins and swings around in his chair to look out of window - Glenn adds the money to a well-filled wallet and also faces the window -

NOTE - If shots are planned in any earlier scenes to show windows - we see that it is raining.

6

INT. CLUB AT WINDOW

Shoot from an angle that shows window and rain - pedestrians - street traffic passing in street outside. Billy and Glenn in f.g. lounging back in their chairs - study the passersby.

7

INT. CLUB CLOSE SHOT BILLY

Billy leans forward a little, studying the street. Then he grins a little as he sees:

8

EXT. STREET THROUGH WINDOW

Several people going past windows - some of them with umbrellas - Separated a little from the others so that she stands out in scene, is Linda Harper. She carries several bundles, of various sizes, and an umbrella. She shifts the position of the umbrella so that we get a glimpse of her face.

9

INT. CLUB CLOSE SHOT

Billy's smile deepens as an idea comes to him. He calls Glenn's attention to the girl - Glenn leans forward as Billy indicates the girl.

10

EXT. STREET THROUGH WINDOW

People passing - Linda about half way past window, with her bundles and umbrella - just a flash.

11

INT. CLUB CLOSE SHOT

Billy asks eagerly - "See that girl with all the bundles?" Glenn nods - Billy says: as he pulls out a bill:

TITLE

"BET YOU FIFTY SHE DROPS ONE BEFORE SHE GETS TO THE CORNER!"

BACK TO SCENE As Billy finishes title, Glenn answers- "Take it!" and starts to get out his money. Billy gets to his feet and steps closer to the window, watching closely - Glenn gets up just after him and they stand side by side, pressing closer to the glass to follow Linda with their eyes. She goes to a position where they can't see and Billy hastily throws open the window and they lean out -

12

EXT. CLUB AT WINDOW

The window is open and Billy and Glenn lean out, in the rain - Billy leans way out and Glenn not so far - he being the one closer to the corner.

13

EXT. STREET CORNER IN B.C.

Linda goes down street away from camera and arrives at the corner. There she stops a moment, waiting for a chance to cross -

14

EXT. CLUB AT WINDOW

Glenn looks from Linda to Billy and then, with a laugh, he takes the money from Billy's hand and pulls his head back out of the rain. Billy looks after Linda ruefully -

15

EXT. STREET CORNER-- CLOSE SHOT LINDA

As she stands on the corner, looking for a chance to cross - her arms filled with bundles - holding her umbrella - OUT IN

TITLE

LINDA HARPER . . .

BACK TO SCENE: Linda decides to cross street and moves out of close up -

16

EXT. STREET CORNER

As Linda steps down off the curb, a car turns the corner rapidly - perhaps it skids some. At any rate, Linda steps back quickly, slips and falls just as the car passes and hides her from view. Hope we can get a little thrill here. The bundles scatter as she falls -

17

EXT. CLUB AT WINDOW

Billy, still leaning out window, has seen Linda fall. His smile changes to an expression of alarm and quick as a flash he puts a hand on the window sill and vaults out to the sidewalk and starts up to the corner. In the club, Glenn has been standing just inside the window, putting Billy's money in his wallet. Now he leans out the window again to see what Billy is up to.

18

EXT. STREET CORNER IN P.M.

A little group of people are crowding around Linda - not greatly concerned about her because she is not hurt at all, but just curious as the New York crowd always is. One man is just helping Linda to her feet while others start to gather up her bundles when Billy rushes in - takes Linda away from the man and carefully balances her on her feet, asks her anxiously if she is all right. A little dazed and bothered by the audience - hating to appear ridiculous before this crowd, Linda nods abruptly that she is all right, smooths down her skirt and straightens her hat. Billy takes the bundles from the other people and picks up whatever others there may still be on the ground. Then, without consulting Linda, Billy carefully balances the bundles and takes Linda by the arm and starts across the street with her - CUT INTO ABOVE SCENE -

19

EXT. STREET CORNER CLOSE SHOT

Of the above action at the point where Billy and Linda come face to face - Billy is immediately fascinated with Linda - he stares a moment, like a small kid who faces for the first time his football hero. Then the usual boyish grin comes to his face and he turns away to collect the bundles.

20

INT. CLUB CLOSE SHOT

Glenn has closed the window and stands close to it, watching out - he sees:

21

EXT. STREET THROUGH WINDOW (As if from Glenn's angle)

Billy carefully helps Linda across the street - steering a way through traffic, balancing the bundles - almost losing them but keeping a tight hold of Linda's elbow - they reach opposite corner -

22

EXT. STREET OPPOSITE CORNER MED. CLOSE SHOT

Billy and Linda reach the corner and as soon as they step up on the curb, Linda turns to Billy and, freeing her elbow, starts to take her bundles. Billy's interest in her is keen - he delays the process of turning the bundles

scene continued next page

22 - cont'd

over to her as long as possible. At the corner a small newsboy has a news-stand composed of a box with an old umbrella raised over it - the umbrella fastened to a stick which is nailed to the side of the box. Benny, the newsboy, knows Billy and watches him now with Linda. Linda takes her bundles, thanks Billy and leaves going on down street.

23

EXT. STREET CORNER      CLOSE SHOT

Billy stands near Benny's stand, unconscious of the rain, or where he is, as he looks off after Linda. Benny smiles up at him and then says:

TITLE

"BET YOU IT STOPS RAINING 'FORE NIGHT,  
Mr. CRAIG."

BACK TO SCENE: Benny finishes title - Billy comes out of his daze with a little start as he hears Benny - he looks at the boy, then off after Linda again, then pulls a bill from his pocket and hands it to Benny with a grin

24

EXT. STREET CORNER      CLOSE UP BILLY

He grins at Benny as he says:

TITLE

"YOU WIN, BENNY! THE SUN IS SHINING IN  
ALL ITS GLORY RIGHT NOW!"

25

EXT. STREET CORNER      CLOSE SHOT

Billy finishes title and turns and hurries out back toward the club. Benny looks at the bill, then leans out from under the umbrella and looks up, gets the rain in his face, and pulls back under the umbrella - looks off after Billy with a puzzled air, then tilts his head on one side and scratches his ear as much as to say - "That guy's goofy!" Then he starts to stow the bill away carefully as fade OUT

(RAIN THROUGH ALL THIS FIRST SEQUENCE)



FADE IN ON

TITLE

BILLY CRAIG WAS FOURTH VICE-PRESIDENT OF THE  
CRAIG STEAMSHIP COMPANY - BY VIRTUE OF BEING  
HIS FATHER'S SON.

FADE OUT

FADE IN ON

26

INT. BILLY'S OFFICE      CLOSE SHOT

Billy's desk - glass-topped - a pretentious desk - (not  
from the Loring-Lighton office, please) - with not a  
paper or any sign of work on it - nothing but one  
handsome silver inkwell, not even a pen beside it.  
LAP DISSOLVE TO

27

INT. BILLY'S OFFICE      FULL SHOT

To establish the office - good-sized and beautifully  
furnished but with everything set in very formal order -  
as patently unused as we can make it look - the desk  
perfectly clean - the waste-basket empty - the chair  
pushed up close to the desk - a couple of chairs  
pushed back against the wall stiffly - a hat-rack with  
no hat on it. Perhaps there is on the desk a vase of  
flowers that have completely withered - Billy has not  
been back to the office since they were fresh.

TITLE

In the ADJOINING OFFICE WAS THE DESK OF  
BILLY'S FATHER THE ACTIVE PRESIDENT OF  
THE COMPANY.

FADE OUT

FADE IN ON

28

INT. CRAIG'S OFFICE      CLOSE SHOT

Of Craig's desk - littered with papers - a couple of  
wire baskets full of letters - all ~~kind~~ the parapher-  
nalia of a very busy man. Craig's hands show, holding  
a sheaf of papers through which he is sorting as he  
dictates instructions about them. LAP DISSOLVE TO

INT. CRAIG'S OFFICE MED. CLOSE SHOT

Of Craig at his desk, busy with his work - running thru a sheaf of papers that he holds, and dictating quick, terse sentences and directions to a stenographer, - making an occasional note himself on some of the papers, and speaking a terse direction! He is a man past middle age - of the stiff, unbending type - an efficient stern executive, who keeps close touch with every department of his business himself. He is stocky - a little grizzled - with an unyielding sense of justice but little sense of humor - proud in a stern, reserved sort of way - forceful and direct - given to quick decisions, and is the sort who would make compromises on few issues - either business or personal - that might come before him. If he had lived in another day, he would have been a pioneer - is of that type.

TITLE

WILLIAM CRAIG, SR. . . . .

BACK TO SCENE As Craig goes on with his work - intent upon it -

INT. OUTER OFFICE MED. SHOT

To establish the office - a number of desks of the office force in the room - stenographers, clerks, etc. Near the door to Craig's office - in such a position that when the door to Craig's office is open, the desk will be visible from Craig's office - is Harper's desk. Adjoining it is the desk of another rather elderly clerk, with whom Harper is on very friendly terms. The door to the outside corridor, where the elevators are, opens on the side opposite Craig's office - so that anyone coming in to go to Craig's office will pass close by Harper's desk - for a situation which we use later. Harper is at his desk in middle f. g. - looking at some papers - shakes his head over them - gets up and starts for Craig's door. As he passes the desk of his crony, he makes a laughing remark - the other man answers smilingly - Harper's hand drops on the other man's shoulder lightly as he passes - a hint of the affection between them - Harper goes on toward Craig's door -

TITLE

FOR FIFTEEN YEARS JOHN HARPER HAD HELD  
THE SAME POSITION WITH THE CRAIG FIRM  
. . . . . ALEC FRANCIS

INT. OUTER OFFICE CLOSE TO DOOR TO CRAIG'S OFFICE

As Harper comes into scene and stops at the door. He, too, is past middle age - but in disposition and temper-

scene continued next page



31 - continued

ament he is in very sharp contrast to Craig. He is a gentle, scholarly type of man - mild-mannered and kindly not at all equipped in disposition to fight the battle of living with any great success. He is naturally credulous - sympathetic - trusting - his rather simple faith in human nature undisturbed, in spite of his years. He reads a great deal - has really a fine mind, and derives most of his pleasure in life from that source.

He has in his hands a couple of papers - looks at them again smilingly - faintly amused by them - looks a little quizzically at Craig's door - which bears his name as President of the Company - as though he were wondering just how Craig will take what he is going to tell him - then knocks at the door -

32

INT. CRAIG'S OFFICE      MED. SHOT

Craig working at his desk as before - hears the knock - looks up and calls "Come in" - the door opens and Harper enters - comes down to Craig's desk with the papers in his hand -

33

INT. CRAIG'S OFFICE      CLOSE SHOT AT DESK

As Harper comes in beside Craig - stops - waits for Craig to finish. Craig looks up at him quickly - goes right on with his dictation - finishes - Harper waiting quietly. Craig signs to the stenographer in the b.g. that that will be all - she rises and exits - then Craig asks Harper - scarcely looking at him - what he wants - starting to gather up more papers from his desk at the same time. Harper offers the papers he holds - says -

TITLE

"THE BANK JUST SENT OVER A NOTICE THAT YOUR SON IS OVERDRAWN AGAIN, SIR. THEY WANT YOUR CHECK TO COVER IT."

BACK TO SCENE: He finishes title - Craig looks up sharply - does not speak, but takes the paper from Harper - looks at it a moment - Harper stands waiting. Craig's face darkens with irritation as he looks at the slip steadily - considering. Billy and his carelessness irritate him considerably. Suddenly he makes a quick

scene continued next page

33 Continued

little motion with the hand that holds the paper - looks up suddenly at Harper as he comes to a characteristically quick decision - hands the paper back to Harper as he says that he won't give his check - he won't do anything about it. Harper shows his surprise - asks wonderingly if Craig isn't going to cover the amount. Craig shakes his head brusquely - in dismissal of Harper - turns back to the work on his desk. Harper makes a move to go - stops - hesitant as he looks down at Craig - wants to say something and is worried about saying it - starts to speak and stops without saying anything - decides he had better not and slowly turns to go, looking at the papers. As he turns Craig looks up - tells him brusquely to wait a minute - gruffly, without looking at Harper, holds out his hand for the paper, opening a drawer with the other hand and taking out his check-book. Harper gets that he is going to fix it up - is relieved - Craig takes the paper and starts to write a check - a little gruff to cover the fact that he has given in.

34

INT. CRAIG'S OFFICE      CLOSE SHOT CRAIG

At his desk - as he writes the check - pauses a moment in the writing - looks up at Harper and says grimly -

TITLE

"I'LL COVER IT THIS TIME - BUT THIS IS GOING TO BE THE LAST. I'M GOING TO SHUT DOWN ON HIM - TIGHT."

BACK TO SCENE HE finishes title - gruffly - goes on with the check -

35

INT. CRAIG'S OFFICE      CLOSE SHOT HARPER

As he watches Craig out of scene - thinking over Craig's title - smiles his gentle smile as he says deprecatingly-

TITLE

"IF YOU DON'T MIND MY SAYING SO, MR. CRAIG- I HARDLY THINK YOU CAN HANDLE HIM THAT WAY."

36

INT. CRAIG'S OFFICE      CLOSE SHOT BOTH

As Harper finishes title - Craig is just tearing the check out of his book - stops short as he hears Harper's title - looks up at him as he asks quickly what he means - Harper says rather hesitantly -

scene continued next page

36 cont'd

TITLE

"I MEAN THAT YOU'VE ALWAYS GIVEN HIM A GREAT DEAL OF MONEY, SIR. HE'S USED TO IT - AND IT WOULD BE HARD FOR HIM JUST TO STOP ALL AT ONCE."

BACK TO SCENE He finishes title - Craig eyes him a moment doubtfully - hasn't expected this from Harper - then gives a grunt of dissent - doesn't agree with Harper's opinion in the least - says harshly, "Well, he will stop it!" - turns back abruptly to his desk in dismissal of Harper. Harper takes the check - knows he can't say any more - exits from scene toward the outer door.

37

INT. ELEVATOR CORRIDOR ELEVATOR

The elevator in the f.g. - the corridor extending away from camera toward a window at the end. This is not a private elevator of the company's, but the general elevator of the building. In the middle b.g. the doors open from the corridor into the main entrance to the company's offices - the outer office. Just opposite the elevator the corridor turns at an angle, and, running straight out from the elevator entrance, goes down an L, onto which the door to Billy's office opens - around the corner from the main entrance to the outer offices. This door to Billy's office cannot be seen in this shot. The elevator door is just opening - and Billy, in dripping rain-coat, gets out - talking to the elevator man as he gets out - is on good terms with everybody - laughing as he talks. He half backs away from the elevator - the elevator man keeping the door open as he talks. Billy heads down the L corridor toward his own office - backing away from the elevator as he grins back at the man - bumps into the corner of the wall just as the elevator man closes the door and goes on and Billy starts to turn around and walk straight - he grins at his own misfortune - light-heartedly starts out down the corridor.

38

INT. CORRIDOR DOOR TO BILLY'S OFFICE

As he comes into scene - taking out keys - the door has his name - William Craig, Jr., Fourth Vice President - on the door - he starts to unlock the door -

39

INT. CRAIG'S OFFICE CLOSE SHOT CRAIG

At his desk - he is looking frowningly at his checkbook that is still on his desk - still irritated about Billy - hears his key in the lock - looks up - sees

INT. BILLY'S OFFICE FROM CRAIG'S ANGLE

Shooting through the door that connects the two offices - as Billy opens his door and comes in - sees his father - calls out a light-hearted greeting - starts toward camera - to come into his father's office - his wet coat still on, and taking off his dripping hat as he comes - keeping it in his hand -

INT. CRAIG'S OFFICE CLOSE SHOT

Craig at his desk - his face darkens a little as he watches Billy come into scene. Billy does not notice - is used to having his father displeased with him, and to kidding him out of it. Billy has very much of an irrepressible disposition - which scolding cannot down. He throws his wet hat down on the desk carelessly. - sits impulsively on the edge of the desk, in his wet coat, so that he faces his father, and starts to say something. The hat has landed on some of Craig's papers - he looks at it and at Billy's wet coat in irritation - picks up the hat gingerly - breaks in on Billy as he indicates Billy's wet coat - tells him impatiently to get them out of the way first before he talks. Billy grins - throws the hat toward the hat rack in the b.g. - strips off his coat quickly and throws it onto a chair - turns back as he says buoyantly-

TITLE

"I KNEW YOU HADN'T FORGOTTEN THAT TODAY WAS MY BIRTHDAY, DAD. AND I THOUGHT YOU'D PROBABLY WANT TO SEE ME FOR - FOR SOMETHING."

BACK TO SCENE He finishes title - grinning. Craig looks at him gruffly - knows what he is after - money - says -

TITLE

"I SUPPOSE YOU MEAN THAT YOU WANT MONEY."

BACK TO SCENE He finishes title - gruff and very unsympathetic - Billy grins - impudently reaches down and turns his pockets inside out - that they are empty - watches his father as Craig's resentment grows - then steps forward as he sees the checkbook - opens it lightly and puts it in front of Craig - grinning amiably, his manner coaxing Craig to come on. Craig resents his son's cocksureness - is angry enough that he is about to blow up - slams the checkbook shut and pushes it away as he says he won't write one for him. He is holding onto his temper with difficulty. Billy is not at all disturbed by his refusal - starts to plead with him in his kidding way - and that tells him to come on - that he has to give a party for his birthday - and he's got to have money. Craig starts to scold him - stops - looks up at Billy searchingly - Billy stands the scrutiny with his

scene continued next page



41 - cont'd.

irrespressible grin - then Craig comes to a decision - reaches for the checkbook - opens it - takes up his pen, telling Billy all right - he'll write him a check - for Billy to keep quiet - Craig starts to write. Billy's face lights up - he leans over his father's shoulder to watch the writing - to see how much he is going to get -

42

INT. CRAIG'S OFFICE      CLOSE SHOT BILLY

As he leans over his father's shoulder - peering down at the writing of the check - sees

INSERT

THE CHECK STILL IN THE CHECKBOOK - CRAIG'S HANDS WRITING - HAVE FILLED IN THE DATE AND NUMBER OF THE CHECK AND BILLY'S NAME - THE HANDS WRITE THE NUMERALS 500.00 IN THE BLANK

43

INT. CRAIG'S OFFICE      CLOSE SHOT BOTH

As Craig prepares to go on with the check - Billy stops him quickly - with impudent manner tells his father to wait a minute - takes the pen from his hand - starts to write on the check -

INSERT

CHECK, AS BILLY'S HAND COMES IN - PUTS A FIGURE 2 IN FRONT OF THE 5 - MAKING IT READ 2500.00 DOLLARS - FINISHES

BACK TO SCENE As Billy finishes - hands the pen back to his father with an impudent grin - tells him to go on - that that's better. Craig sees what his son has done - looks up at Billy angrily - with a quick motion tears the check from the book - starts to tear it up. Billy stops him quickly - telling his father to come on and be a sport. Craig holds the check - considering sizing Billy up for a moment. After a moment his hands relax on the check - with a gesture that he gives in he lays it on the desk again - indicates it as he says to Billy -

TITLE

"ALL RIGHT - I'LL FILL THIS IN THIS WAY. BUT THIS IS GOING TO BE ABSOLUTELY THE LAST."

BACK TO SCENE He finishes title - Billy's grin widens - he slaps his father on the shoulder - tells him he's great - that he knew he wouldn't turn him down - paying no attention to Craig's severity. Craig takes the pen again - finishes the check - as soon as his name is finished Billy reaches for it - takes it - turns ready to go. But Craig stops him with a sharp word - tells him he wants to talk to him - Billy stops - standing waiting - knows he is in for a lecture but

scene continued next page

43- cont'd.

doesn't care much. Craig says -

TITLE

"WILLIAM, YOU DO ABSOLUTELY NOTHING AROUND THIS OFFICE- AND YET YOU GET A SALARY OF A HUNDRED AND FIFTY A WEEK, DON'T YOU?"

BACK TO SCENE He finishes title - Billy nods - Craig considers -

44

INT. CRAIG'S OFFICE CLOSE SHOT CRAIG

As he looks at Billy out of scene - says -

TITLE

"MEN RAISE FAMILIES- EDUCATE THEM - AND SAVE MONEY ON LESS THAN THAT. AND YET THAT'S ONLY A STARTER FOR WHAT YOU'VE BEEN SPENDING."

45

INT. CRAIG'S OFFICE CLOSE SHOT BOTH

As Craig finishes title - Billy is not at all impressed- answers lightly that a fellow has to have money . Craig tells him to keep quiet - goes on talking to him- indicates the check in Billy's hand - says -

TITLE

"BUT THIS IS THE LAST. YOU DON'T GET ANOTHER CENT BEYOND YOUR SALARY FOR SIX MONTHS."

BACK TO SCENE He finishes title emphatically - Billy looks down at the check - whistles - is about to protest -- Craig starting again to lecture him--

46

INT. CRAIG'S OFFICE CLOSE SHOT AT DOOR

As the door to the outer office opens and the stenographer re-enters, some papers in her hand - stops as she sees the two men - then more slowly, waiting for them to finish - starts out toward them - leaving the door to the outer office open behind her. Through it we get just a glimpse of Linda at Harper's desk in the b.g. - talking to Harper -

47

INT. CRAIG'S OFFICE CLOSE SHOT BILLY

As he turns to look toward the door to see what the interruption was - his gaze fixes - shows sudden and extreme interest as he sees -

48

INT. OUTER OFFICE FROM BILLY'S ANGLE

A shot through the door from Craig's office into the outer office - as Billy sees - of Linda at her father's desk - so that she can be recognized. She has the bundles with which we have seen her on the street - is showing them to her father - Harper is opening one of them - Linda standing in front of his desk facing him -

49

INT. CRAIG'S OFFICE CLOSE SHOT

Billy and his father - the stenographer waiting in the b.g. - Craig talking to Billy intently - scolding him - Billy with his gaze fixed on Linda in the outer office - not hearing a word his father is saying. Craig says - leaning over his desk and shaking his finger at Billy -

TITLE

"YOU'RE NOT GAMBLING ALL THIS AWAY, ARE YOU?  
IF I THOUGHT YOU WERE DOING THAT -"

BACK TO SCENE He finishes title - Billy does not even hear - he is peering out to get a better view at the girl - to be sure that it is the girl he saw before - his face lights up as he realizes that it is she - without even turning to look at his father again he makes an absent-minded motion with his hand for his father to keep still - to wait a minute - starts out of scene toward the door while Craig is waiting for his answer. Craig sees he is going - speaks his name sharply to stop him - to make him answer -

50-

INT. CRAIG'S OFFICE MED. SHOT

As Craig calls to Billy - Billy doesn't hear or pause - goes out quickly and closes the door after him - Craig is angry - starts to get up to go after him - furious - realizes it is no use - makes a gesture of resignation - and despair - sits down again and asks the stenographer sharply what she wants - to relieve his feelings -

51

INT. OUTER OFFICE CLOSE SHOT AT HARPER'S DESK

Linda leaning over the desk talking to her father - he has one of the packages open - party favors - she is showing them to him - little paper caps. Billy, grinning and impudent, comes into scene - walks up to the desk in a business-like manner - taking no notice of the girl - speaks to Harper - says -

TITLE

"YOU SENT FOR ME, MR. HARPER?"

Scene continued next page

51 cont'd

BACK TO SCENE He finishes title - apparently very business-like. Harper looks up - Linda turns sharply - sees him -

52

INT. OUTER OFFICE CLOSE SHOT LINDA

Flash as she recognizes him - is surprised - knows he is just making a play - suppresses a smile - looks away - back to her father -

53

INT. OUTER OFFICE CLOSE SHOT OF THE THREE

As Harper, a little uncomfortable at having the boss's son find him with these things - and a little surprised at the question - shakes his head that he didn't send for Billy. Billy pretends to be puzzled - asks if Harper is sure - stalling for an introduction - still pretending not even to know that the girl is there. Harper repeats that he didn't send for him - and is confused enough that he doesn't think of introducing Billy to his daughter. Billy stalls a moment - sees it is no use - starts to back away slowly - about to have to give up - when he sees the favors - quickly steps back to the desk - picks up one of them - looks at it with pretended great interest - Linda watching him covertly, knowing what he is doing. Billy looks the cap over - suddenly puts it on his own head at a rakish angle - says to Harper -grinning -

TITLE

"WHAT ARE THEY FOR, HARPER? IS THE FIRM GOING INTO THE NOVELTY BUSINESS?"

BACK TO SCENE: He finishes title - Harper is confused - starts to explain - says -

TITLE

"THEY'RE JUST- SOME THINGS THAT MY DAUGHTER BROUGHT TO SHOW ME. TODAY'S HER BIRTHDAY- AND SHE'S HAVING A LITTLE PARTY TONIGHT -"

BACK TO SCENE He breaks off lamely - looking at Billy - his words about Linda and her party make him realize that he hasn't introduced them - he performs the introduction. Billy turns as though he were aware of the girl for the first time - pretends to be greatly surprised that it is the same girl - grinning impudently. Linda acknowledges the introduction - trying to be dignified - can't keep from smiling a little. Billy shows exaggerated surprise as he asks her if it is really her birthday - she nods briefly - trying to hold him at a distance and be dignified with him since he has won this first victory in securing the introduction - starts to gather up her packages and retie the one that Harper has had open. Billy is very pleased - says -

TITLE

"ISN'T THAT WONDERFUL? IT'S MY BIRTHDAY TOO! THAT MAKES US TWINS!"

scene continued next page



53-cont'd

BACK TO SCENE He finishes title - Linda tries to keep from smiling - Billy starts to talk easily, enjoying the situation and her antagonism - she pays no attention to him, but goes on with getting her packages ready. Harper watches them, not quite understanding. When she will pay no attention to him Billy turns to Harper, Says-

TITLE

"I HAD THE PLEASURE OF MEETING YOUR DAUGHTER BEFORE. YOU SEE, I SAVED HER LIFE JUST THIS MORNING."

BACK TO SCENE He finishes title - watching for its effect on Linda. She will not look at him - is determined not to let him make her laugh. Harper is surprised, asks what Billy means - Billy starts to pantomime what happened -

54

INT. OUTER OFFICE      CLOSE SHOT LINDA

As she finishes with her packages - starts to gather them up - watching Billy out of scene - amused and enjoying it, but trying to suppress her smile - starts to lean forward to speak to her father to tell him she is going -

55

INT. OUTER OFFICE      CLOSE SHOT OF THE THREE

Billy in the middle of his explanation - as Linda breaks in - ready to go - tells her father quietly that she is going - trying to get away while Billy is explaining - to leave him flat. Billy hears - Linda starts out - he leaves his explanation to Harper in the middle of a sentence - says he'll show her to the door - she exits and he goes with her - beginning to talk rapidly, and with Linda fussed and not answering him at all - walking fast and making Billy hurry to keep up with her -

56

INT. OUTER OFFICE      DOOR TO HALL

As Billy and Linda come into scene - to door to hall - she stops - he stops beside her - she says that she will say goodbye - nods briefly - doesn't want him to go any further - before he can even open the door for her she opens it - steps through very quickly - closes it between them. Billy grins - knows what she is trying to do - opens the door and goes through after her -

57

INT. CORRIDOR

Elevator in f. g. - as Linda comes down toward it - Billy just closing the door - hurries down after her - catches her and walks down toward the f.g. beside her - talking again amiably - won't be downed. Linda wants to laugh - won't let herself - he tells her that he really should go downstairs with her - reaches for her umbrella to take it - rings for the elevator. They have stopped in f.g. Linda reaches out calmly - takes back the umbrella - a smile hovering on her lips and in her eyes - looks up at his head - interrupts him by shaking her head - Billy stops to listen - she says -

TITLE

"I REALLY DON'T BELIEVE THAT YOU OUGHT TO GO OUT IN THE RAIN TWICE IN THE SAME DAY-- WITHOUT YOUR HAT."

BACK TO SCENE She finishes title - just as she does the elevator stops - door opens - Billy is stopped for a moment - she steps onto the elevator - door closes - Billy is left alone - he stands for a moment - then turns and races toward the main office door as tight as he can go -

58

INT. OUTER OFFICE MED. SHOT

Flash as Billy dashes in from the hall - races through as tight as he can go - Harper and the other clerks watching him in amazement - rushes into his father's office -

59

INT. CRAIG'S OFFICE MED. SHOT

As Billy dashes in - the stenographer just starting out - he bumps into her - almost upsets her - spills the papers she has - reaches down and grabs some of them up - pushes them at her - races to the hat-rack - grabs up a hat - Craig watching him - startled -

60

INT. CRAIG'S OFFICE CLOSE SHOT BILLY

As he grabs the hat from the rack - jams it on his head as he starts out - it is his father's and comes down over his ears - he stops abruptly - looks for his own - sees it on the floor where he threw it - dives for it - starts out - still has his father's hat in his hand

61

INT. CRAIG'S OFFICE MED. SHOT

As Billy dashes out like a whirlwind - Craig calls

scene continued next page

61- contd

to him to stop him - Billy doesn't even pause - throws his father's hat at him - it hits Craig - Billy almost hits the stenographer again - dashes out -

62

INT. CORRIDOR

Elevators in f.g. - one at the floor - a passenger getting on - the door closes and the elevator starts down just as Billy dashes out as tight as he can go from the main office - rushes up just as the elevator disappears - curses that he has missed it - turns and races down the hall -

63

EXT. STREET FRONT OF OFFICE BUILDING RAIN

As Linda steps out from the building - raising her umbrella - starts away - smiling to herself over the encounter - pleased by it -

64

INT. BUILDING STAIRS

Flash as Billy races down the stairs three at a time - very fast -

65

EXT. FRONT OF BUILDING RAIN

As Billy dashes into scene - into f.g. - peers around for any sign of Linda - looks down the street - sees her out of scene as she goes away - starts out running thru the rain -

66

EXT. STREET RAIN

Linda in the f.g. - walking rapidly, under her umbrella - coming toward camera - a number of people and umbrellas on the street - in the b. g. Billy comes - running as hard as he can - ducking through the crowd and under the umbrellas - she doesn't know he is coming - he catches her just as she gets to close f.g. - ducks up under the umbrella - she turns and sees him - is

scene continued next page

66- cont'd.

exasperated at his persistence - and yet amused - stops and just looks at him. Billy grins his impudent grin - points to his hat - says blithely -

TITLE

"I'VE GOT MY HAT."

BACK TO SCENE He finishes title - Linda just looks at him - and trying to keep back the laugh and not altogether succeeding - cannot help liking him, and yet exasperated by his cocksureness. She asks him, "Well- what of it?" - Billy grins - indicates the packages, says

TITLE

"WELL - I THOUGHT MAYBE YOU MIGHT DROP 'EM AGAIN - AND I OUGHT TO BE ALONG - "

BACK TO SCENE He finishes title - Linda shakes her head that she's quite all right - starts to turn away - Billy says quickly -

TITLE

"I'VE GOT A CAR AROUND HERE SOMEWHERE. PLEASE CAN'T I DRIVE YOU HOME?"

BACK TO SCENE He finishes - Linda looks at him - smiling - but shakes her head - Billy is worried because he can't get any place with her -

67

EXT. STREET RAIN CLOSE SHOT BILLY

As he hesitates - then says - pleadingly -

TITLE

"CAN'T I DO SOMETHING FOR YOU? CAN'T I BUY YOU A TAXI THEN?"

68

EXT. STREET CLOSE SHOT BOTH RAIN

As Billy finishes title - Linda shakes her head again - says with a smile -

TITLE

"WE LIVE CLEAR OUT IN LEONIA. I'M AFRAID A TAXI METER WOULDN'T REGISTER THAT HIGH."

BACK TO SCENE She finishes title - smilingly but firmly - starts to say goodbye again - Billy pulls out a coin from his vest pocket - says quickly -

scene continued next page

68- cont'd.

TITLE

"GIVE ME A SPORTING CHANCE! HEADS I TAKE  
YOU AND TAILS I DON'T!"

BACK TO SCENE He finishes - before she can say no he flips  
the coin - looks at it -

INSERT

THE COIN ON THE BACK OF BILLY'S HAND-  
TAILS UP - SO THAT HE LOSES -

BACK TO SCENE As he looks at it - knows that he has lost-  
makes a gesture of resignation - hopelessly. Linda  
smiles at him - tells him "See?" - says goodbye - turns  
and walks away from him - exits from scene. Billy stands  
watching after her - spellbound. With her umbrella gone  
the rain is falling on him. He looks after her for a long  
moment - then down at the coin - his face very long -  
looks at the coin a moment - then disgustedly throws it  
away - and turns back toward the office as

FADE OUT

FADE IN  
TITLE

THERE WAS A SIDE OF WILLIAM CRAIG'S NATURE  
WHICH THE WORLD NEVER SAW

FADE OUT

FADE IN

69

INT. MRS. CRAIG'S ROOM

This is a bedroom, handsomely furnished with rather heavy,  
dignified furnishings - a beautiful four-poster bed and  
other pieces of the same period indicate that this is a  
room which has remained as it was furnished originally,  
with few changes.

Mrs. Craig sits propped up against the pillows. She  
wears a dressing gown, rather a lacy, frilly one which  
accentuates her frailness and daintiness. She is almost  
child-like in her sweetness - seemingly of another time  
and age. There is a low stool drawn up beside the bed  
(about the height of the bed) and Craig sits here,  
holding to his wife's hands as he talks with her. The  
maid enters as if from a dressing room beyond and comes  
to the bed, carrying a pair of high, soft shoes of a  
sort that can be tied on - almost like carriage boots.

70

INT. MRS. CRAIG'S ROOM CLOSE SHOT AT BED

Craig's manner with his wife is utterly different than  
it was in his office. He is gentle - considerate. They  
have been talking about Billy - Craig keeping up the

scene continued next page



72-cont'd.

fiction that Billy is of great help to him. The maid enters with the shoes and Craig takes them from her, lifts back the silk coverlet gently from her feet and starts to put the slippers on. The maid exits from scene -

TITLE

MRS. CRAIG HAD BEEN AN INVALID SINCE BILLY'S BIRTH.

71

INT. MRS. CRAIG'S ROOM CLOSE UP

Of Mrs. Craig - her head resting back on her pillows. She smiles sweetly as she says, dreamily:

TITLE

"BILLY'S BIRTHDAY! IT SEEMS SUCH A LITTLE WHILE AGO THAT HE WAS JUST BY BABY!"

BACK TO SCENE She finishes title - dreamily, her thoughts carried back to Billy's babyhood.

72

INT. MRS. CRAIG'S ROOM CLOSE SHOT CRAIG

Craig knots the ribbon of the slippers, then drops his hand gently over his wife's ankles as he smiles at her and says: rather wistfully:

TITLE

"YES - HE'S A MAN NOW. AND HE'S GROWN INTO JUST THE FINE STRONG MAN THAT YOU'D HAVE HIM BE. HASN'T HE?"

BACK TO SCENE He finishes his title with a sort of pathos - so anxious is he for her to feel that Billy is just what she'd want her son to be.

73

INT. MRS. CRAIG'S ROOM CLOSE SHOT

(Craig not in shot at opening). Mrs. Craig smiles at her husband and there is love and pride in her son and husband in her smile. She holds out her hands toward him and he enters scene - takes both her hands in his as he sits down beside her, slips his arm around her. She leans her head back against his shoulder so that we get the contrast of their different expressions as she says:

TITLE

"THAT'S WHAT HAS MADE ALL THIS BEARABLE - KNOWING THAT I'VE GIVEN YOU A SON YOU'RE PROUD OF."

BACK TO SCENE A bitterness comes into Craig's face - his jaw tightens as he thinks of his disappointment

scene continued next page

73-cont'd.

in Billy and there is marked contrast in the expressions of the two faces as Mrs. Craig's face reflects pride and happiness. Craig's hand gently pats her shoulder. Mrs. Craig starts to turn her head to look up into Craig's face and instantly his expression changes - he is so anxious that she will believe the fairy tale he has always told her about Billy, knowing that this thought has always been a great comfort to her. He forces a smile, gently releases her and stands up beside her bed, assuming a convincing gaiety as he says;

TITLE

"I DON'T KNOW WHAT I'D DO WITHOUT HIM. IF YOU KNEW HOW MUCH HE HELPED ME, YOU'D UNDERSTAND JUST HOW PROUD OF HIM I AM."

BACK TO SCENE He finishes title and Mrs. Craig smiles happily -

74

INT. MRS. CRAIG'S ROOM MED SHOT

As Mr. and Mrs. Craig talk together happily, the maid comes over to them and places a light scarf around Mrs. Craig's shoulders - or gives it to Craig and he puts it around his wife's shoulders tenderly. Then the maid goes toward the door to the library and Craig bends over and carefully lifts his wife in his arms, to carry her out to library -

75

INT. CRAIG LIBRARY MED. SHOT SHOOTING TOWARD BEDROOM

The door between the two rooms stands open - the maid seen just inside the doorway as if she had just opened the door. Craig comes in from the bedroom, carrying his wife. He exits past camera to carry her to the big chair which is always placed for her. The maid turns back into the bedroom -

76

INT. CRAIG LIBRARY MED. CLOSE SHOT AT BIG CHAIR

This big, comfortable chair is placed in a conspicuous position, as if always placed there just for Mrs. Craig. Craig carries his wife in and lowers her into the chair tenderly - then he places a footstool under her feet, lifting her feet and placing them on the stool as if Mrs. Craig were unable to move them herself. As he arranges her comfortably, the maid enters with a

Scene continued next page

76-cont'd.

light coverlet of some sort and Craig places this over Mrs. Craig. Then the maid hands Mrs. Craig a small package, done up in tissue paper (this package contains a hand knitted black tie) Maid exits from scene and Craig looks at the package inquiringly but Mrs. Craig smiles mysteriously and says "A surprise, dear."

77

INT. CRAIG'S HALL (SHOOTING TOWARD STAIRS)

This is a stair hall furnished in quiet dignity - a console table and mirror work in later scenes - doors to library and another door farther down the hall leads into Mrs. Craig's room. On the opposite side of hall there is evidently a drawing room with dining room back these two rooms never work in picture so may be only indicated.

Billy is discovered running down the stairs. He wears dinner clothes and carries a top coat and hat. As he reaches the foot of the stairs a butler enters scene, past camera. Billy grins and throws the hat and coat at the butler, pauses for just a moment to get his breath that he may enter the library calmly and then starts to library door.

78

INT. CRAIG LIBRARY (Door to hall in b.g.)

Billy comes into the room from the hall, pauses just an instant in the doorway as he smiles at his mother and then comes down f.g. to her chair briskly. Craig stands at the back and side of Mrs. Craig's chair, his arm resting on the high back of the chair, so that his wife cannot see the expression of disapproval of Billy that is always on his face whenever he looks at his son. Billy adopts much of the same attitude toward his mother that his father uses - treating her very gently and almost as if she were a child.

79

INT. CRAIG LIBRARY CLOSE SHOT AT BIG CHAIR

Mrs. Craig worships Billy and as she leans over to kiss him, she takes his face in her hands, kisses him and then holds him a moment as she looks in his eyes, before she releases him. His father, standing back of her chair, watches him closely, anxious as usual that Billy will appear at his best with his mother. Mrs. Craig says something to Billy about it's being his birthday, and he smiles and draws himself erect, saying - "See how I've grown! I must be an inch or so taller." Mrs. Craig smiles at him proudly as he draws a chair or stool

scene continued next page



79-cont.

close to her and sits down beside her, and takes her hand between both of his. She says:

TITLE

"IS IT A HAPPY BIRTHDAY, BILLY?"

BACK TO SCENE She finishes title and Billy smiles as he says "Indeed it is!" - and then gives his father a quick glance, then looks back at his mother and says innocently:

TITLE

" - AND DAD WAS EVEN MORE GENEROUS THAN USUAL."

BACK TO SCENE Billy says his title very innocently and looks up at his father innocently but he is getting a kick out of this chance to devil his father. Craig scowls at Billy and his fingers tap the top of the chair nervously. But Mrs. Craig has no knowledge of this by-play between the two. She smiles at Billy as she says "That's good!" and then turns her head to look up at Craig, to thank him with a smile. Immediately Craig's expression changes to one of gentleness as he returns her smile and drops his hand to her shoulder. Mrs. Craig turns back to Billy and taking the little package from the side of the chair, where she has hidden it, she hands it to him, saying - "Now here's my little present." Billy is surprised - his face lights up as he starts to undo the parcel.

80

INT. CRAIG LIBRARY CLOSE SHOT MRS. CRAIG

She watches Billy, off scene, and smiles wistfully - with just that little touch of self-pity that the chronic invalid so frequently feels - as she says:

TITLE

"THERE'S SO LITTLE I CAN DO FOR YOU, DEAR,  
BUT I COULD MAKE THIS."

BACK TO SCENE She finishes title -

81

INT. CRAIG LIBRARY CLOSE SHOT BILLY

He gets the parcel unwrapped and takes out a black silk knitted tie. He holds it up delightedly and then turns to his mother and says - as if he didn't believe it possible she could have made it - "You made this, mother dear?"

82

INT. CRAIG LIBRARY CLOSE SHOT AT BIG CHAIR GROUP

Mrs. Craig nods her head, delighted that Billy is pleased and loving the way he pretends to think the making of the tie was such an accomplishment. Billy

scene continued next page

82 - cont'd

carries on with the game a little, examining the tie and then turning back to her to say - "Oh, come now, I can't believe it! Why it's wonderful!" Craig is pleased with the way Billy is making his mother happy and his face softens as watches the two of them. Billy shows the tie to his father, holding it up and Craig admires it too. Then Billy thanks his mother, kissing her - then gets an idea. He unties his own carefully tied bow tie with a quick jerk and gets up and hurries out of scene toward a mirror. His mother and father watch him -

83

INT. CRAIG LIBRARY CLOSE SHOT AT MIRROR

Billy enters scene to mirror, putting the tie around his collar as he enters - then hastily he knots the tie - a four-in-hand, with his back to camera. Then he turns toward his parents and strikes an attitude of great pride as he says - "there! Isn't that it a peach?"

84

INT. CRAIG LIBRARY CLOSE SHOT AT BIG CHAIR

Craig is well pleased with Billy for these few moments of happiness that the boy is giving his mother. She laughs off at Billy and then follows Billy with her eyes as he enters to her, putting his own tie in his pocket. As he steps in front of her, she says, smilingly:

TITLE

"BUT YOU CAN'T WEAR IT NOW, DEAR, WITH DINNER CLOTHES."

BACK TO SCENE Billy gives the knot of the tie a little touch - smiles at her and then leans down, close to her ear as if going to say something risqué - His father watches him a little anxiously -

85

INT. CRAIG LIBRARY CLOSE SHOT MRS. CRAIG & BILLY

As he leans close to Mrs. Craig's ear, Billy says, as if telling a great secret:

TITLE

"I'D WEAR PINK PETTICOATS IF YOU'D MADE THEM FOR ME, MOTHER MINE!"

INT. CRAIG LIBRARY CLOSE SHOT AT BIG CHAIR

Mrs. Craig laughs at Billy's nonsense and Craig looks at him anxiously - wondering if the boy is going too far in his nonsense. He is so eager for his mother to believe Billy is serious-minded and worthwhile. Billy catches sight of his father's expression - knows how worried the older man is and enjoys it. But Mrs. Craig does not see the exchange of looks between the father and son. Now Billy explains that he'll have to run along. Mrs. Craig says:

TITLE

"ARE YOU GIVING A BIRTHDAY PARTY, AS USUAL, THIS YEAR, BILLY?"

BACK TO SCENE - Again Billy puts on the very innocent expression as he says:

TITLE

"OH, YES - JUST THE USUAL UINY LITTLE AFFAIR."

BACK TO SCENE As Billy says his title, the expression on Craig's face reveals the fact that he has heard rumors of what these quiet little affairs of Billy's are like. But Mrs. Craig believes Billy and tells him he must go now - must not keep his guests waiting. Billy leans over and kisses her goodbye - then, with pretended respect, he holds out his hand to shake hands goodnight with his father. Again there is the exchange of looks between father and son behind the mother's back - pretended innocence on Billy's face and sternness and suspicion on Craig's. Then Billy smiles at his mother again and goes on out of scene toward hall. Mrs. Craig reaches up for her husband's hand as she looks off after her boy. Craig's face is stern as he looks after Billy - then it softens as he looks down at his wife.

87

INT. CRAIG HALL MED. CLOSE SHOT

Billy comes into scene, from library - the servant starts to him with his hat and coat. Billy turns to the mirror over console table and quickly unties the knitted tie and folds it carefully --

88

INT. CRAIG HALL CLOSE SHOT BILLY

He folds the knitted tie carefully, looking at it with a tender smile - really touched, in spite of his care free way of clowning about everything. Then he puts it in his pocket, carefully and starts to put on his own tie-  
FADE OUT

FADE IN  
TITLE

"THE USUAL QUIET LITTLE AFFAIR" WITH WHICH  
BILLY CRAIG ENTERTAINED HIS FRIENDS ON HIS  
BIRTHDAYS --

FADE OUT

FADE IN

89

INT. BALL ROOM

NOTE:

This ballroom is fixed up like a winter scene - icicles, icebergs grouped around the floor and framing the path to the bar which is across one end of the room. The orchestra, dressed in Eskimo costumes, occupy a raised platform which is built to resemble a snow mound. A glass shot will help us in our effect. Great piles of snowballs arranged on each side of the room - little snow huts scattered around the dancing floor - possibly sleighs and the north pole with a sign which tells us what it is prominently displayed. Or the bar might be labeled "North Pole" and signs on the icebergs along the way, point the way to the liquid refreshments.

At the opening of the shot, the scene is one of general gaiety and confusion. The guests, about 150 in all, are on opposite sides of the dancing floor, engaged in a snowball fight. Down at the end of the room, near the bar, there is a crap game in progress- Billy in the crowd of about five men and two or three girls who are playing.

90

INT. BALL ROOM AT CRAP GAME

Catching some of the action of the snowball fight in b.g. It is Billy's turn with the dice. There is a great deal of money on the table. The game is pretty wild and a little flapper type is making a great fuss over Billy as he plays snapping her fingers as the dice roll out on the floor or table. Glenn is in the game and holds quite a flock of bills in his hand, evidently a heavy winner. He sits to the left of Billy.

91

INT. BALL ROOM CLOSE SHOT BILLY

As he picks the dice up, shakes them together in his closed hand close to his face, then touches his hand to his mouth and says -

TITLE

"BE GOOD TO YOUR PAPA!"

Scene continued

91 cont'd.

BACK TO SCENE Billy finishes title, grinning, and rolls the dice out -

INSERT

A FLASH OF THE DICE ON FLOOR OR TABLE -  
THEY SHOW SEVEN.

92

INT. BALLROOM CRAP GAME

Billy grins at the dice ruefully - the crowd each grab for their winnings and the man, or girl to the right of Billy, picks up the dice - throws out his money and the others fade him. Billy turns to Glenn -

93

INT. BALLROOM CLOSE SHOT BILLY & GLENN AT CRAP GAME

Billy grins at Glenn and says:

TITLE

"BROKE AGAIN! COME TO THE RESCUE, GLENN!"

BACK TO SCENE Billy finishes title and holds out his hand for money. Glenn smiles quietly and counts out several bills and hands them to Billy - Then Billy thanks him - just a grin and a brief "Thanks" and turns back to the game, putting money into it. Glenn takes out a small notebook and pencil and makes out an I.O.U. -

94

INT. BALLROOM CRAP GAME SNOWBALL GAME IN B.G.

A flash of the game - Billy eagerly getting a bet on the side - Glenn writing the I.O.U. in his little notebook - Another girl comes to the game, bringing a drink for some man, slipping her arm around him and holding the glass to his lips -

95

INT. BALLROOM CLOSE SHOT GLENN

(With room for Billy to turn into shot) Glenn touches Billy on the arm and Billy turns into scene, to Glenn, inquiringly. Glenn offers him the pencil and holds the notebook for him to sign. Billy grins and says "Oh yes" takes the pencil and hastily scrawls his name -

INSERT

NOTE BOOK ON PAGE OF WHICH IS WRITTEN -

TO HAYDEN GLENN I.O.U. \$500.00

Billy's hand scrawls his name across bottom of page - Billy Craig.  
scene continued.



95-cont'd.

BACK TO SCENE Billy hands the pencil to Glenn and turns right back to the game - his borrowing and signing of the I.O.U. is done very casually, as such a matter of course that Billy thinks nothing of it. As Billy turns out of scene again, Glenn looks at the book -

INSERT

GLENN'S NOTE BOOK- HIS HAND TURNS BACK A PAGE TO SHOW ANOTHER I.O.U. MADE OUT FOR \$500. AND SIGNED BY BILLY - THEN ANOTHER PAGE IS TURNED BACK TO SHOW A THIRD NOTE- OF THE SAME AMOUNT SIGNED BY BILLY - SUGGEST THAT EACH PAGE BE MADE UP A LITTLE DIFFERENT WITH SIGNATURE IN DIFFERENT PLACE SO THAT WE REALIZE THERE ARE THREE OF THESE MAKING TOTAL AMOUNT OF \$1500.00 BORROWED BY BILLY

BACK TO SCENE Glenn smiles and closes the book and puts it away - then turns to the game -

96

INT. BALLROOM CRAW GAME

A medium shot showing game with Billy playing - the crowd in bg. has stopped their snow ball fight and gone to dancing - or perhaps they continue the fight as they dance -

97

INT. BALL ROOM DANCE FLOOR

Close shot of dancing - everybody very gay-

98

INT. BALL ROOM BAR

A flash of the bar - prominently labeled - "North Pole - Let your conscience be your guide" - crowd of girls and men at bar - two bartenders dressed in Eskimo costume are busy mixing and serving drinks -

99

INT. BALLROOM ICEBERGS

A very fat chap has lost his way among the icebergs - he comes around one iceberg into scene - stops in f.g. to read a sign on the f.g. iceberg which says - "North Pole" an arrow under the words points to the right - Then man is perspiring rather freely, wiping his brow - is all in as if he has been walking some distance - he goes on out right behind an iceberg -

100

INT. BALLROOM ICEBERGS SECOND LOCATION

The fat man comes into scene from left - reads another sign on side of iceberg wall which points to left - he mops his brow and follows arrow on out -

101

INT. BALLROOM ICEBERGS LONGER SHOT

A shot that will take in both locations, showing the fat chap as he wanders around one iceberg, following the arrows - so that he is simply going round and round in a circle - he is almost exhausted after he has made the circle two or three times and stops to lean against the ice walls. Then a man and girl enter scene and the fat man explains his difficulty, pointing to the signs and saying - "This is the biggest place I've ever seen - I've walked ten miles." The man and girl laugh - the girl gets behind the exhausted fat chap - puts her hands on his back - the man with her taking a similar position behind her and they shuffle their feet along as they shove the fat chap out of scene past the pointing arrows.

102

INT. BALL ROOM ICEBERGS AND BAR

Shoot down a lane of icebergs toward the bar - the girl and man enter past camera and shove fat man along in front of them toward the bar.

103

INT. BALL ROOM BAR

The man and girl shove the fat man in - he leans up against the bar exhausted - the others laugh and weakly he holds his hand above the bar about a foot indicating that he wants a drink that tall -

104

INT. BALL ROOM

A shot showing crap game and dancing - the little flapper teases Billy to dance with her - he loses the last of his money and allows her to drag him away to the dance floor - different people calling to him as he passes - He dances on out into crowd -

105

INT. BALLROOM FLOOR AND ORCHESTRA

Billy dances into scene with the little flapper - she has  
scene continued

105- cont'd

her arm clear up around his neck and rests her head coyly against him. Billy isn't crazy about her - tries to hold his head up very straight - As he comes opposite the orchestra he looks toward the leader -

106 INT. BALLROOM CLOSE SHOT

of Billy dancing with the girl - he turns her around away from the orchestra and then gives a frantic signal to the leader to stop -

107 INT. BALLROOM CLOSE SHOT ORCHESTRA LEADER CENTERED

The orchestra leader gets Billy's signal - nods in understanding and speaks a word to his men -

108 INT. BALLROOM MED. CLOSE SHOT

Billy dances around near orchestra - they stop playing and Billy hastily releases the flapper - she pouts and begs for more music - clapping her hands. Billy grins and claps his hands but grabs the chance to shake his head at the leader in warning not to play - others in scene applauding for music and starting out of scene - the little flapper begs the leader and behind her back Billy shakes his head - the leader smilingly refuses - the girl turns back to Billy and Billy makes a gesture of resignation, then takes the girl by the arm and they start out -

109 INT. BALLROOM FULL SHOT

of the guests, some of them getting in the sleighs, other couples going into the little snow huts - some coming down the snow slide, if we use it - others grouped around Billy - all very gay - some going to bar

FADE OUT



FADE IN  
SUBTITLE

IN LEONIA, NEW JERSEY, LINDA'S BIRTHDAY  
WAS A SO BEING CELEBRATED.

FADE OUT

110

FADE IN  
INT. HARPER'S LIVING ROOM - DINING ROOM IN B.G.  
About 20 guests in all

There is a wide opening between the two rooms and Linda's party is in progress. The rugs have been rolled back and lie up against the wall - furniture pushed back - chairs standing along the walls. There is a victrola which furnishes the music, in one corner, and near it sits a very plain girl - wall-flower. Harper and Smithers are seen talking together at one side of the room. Linda is dancing with a boy who is very devoted to her. She is easily the most popular girl in the room and the dancing continues long enough to show us that the few stag boys around the room are "cutting in" Linda swings from one partner to another. Now she dances over toward the victrola.

111

INT. LIVING ROOM

The victrola stands in the corner near the dining room arch. The plain girl watches, with a smirking smile, as Linda and the boy dance in. Linda stops near the victrola and smilingly asks the boy to wind it again. As he does, Linda talks with the girl. The boy sets the needle back to replay the record and then turns to dance with Linda again. But Linda steps back and asks him to dance with the girl (Mary) instead. There is nothing the boy can do to get out of it. Mary smirks with delight and gets to her feet quickly. As the boy takes her in his arms, he turns her around and then makes a face of misery to Linda. She laughs and shakes her finger at him and then starts out of scene toward the dining room. The boy dances off with Mary - Mary happy - the boy miserable.

112

INT. HARPER'S DINING ROOM

The dining room table is pushed to one side and there is a large punch bowl, with glasses around it, on the table the punch almost all gone. Two or three boys and a couple of girls are at the bowl - one of the boys getting the last of the punch for one of the girls. Linda comes into room - one of the boys hurries to her to ask her to dance - she shakes her head and says she must go to the kitchen. Then she sees that the bowl is empty and goes over to it. The boy who asked her to dance grabs up the bowl and starts on to the kitchen - Linda exchanges a laughing word or two with the little group and then she and the boy - Tommy Burns - go through swinging door to kitchen.

113

INT. HANPER'S KITCHEN

Mrs. Smithers, a tall Aileen Manning type, is cutting cake and another woman, younger, is putting the plates out on a table and cupboard shelves, ready to serve. The ice cream freezers stand near the outside door, which is open to a back porch - ice box seen on back porch. Linda and Tommy come in - Tommy sets the bowl on the sink and Linda, with a word to the two women, goes on to back porch to the ice box - Tommy starts hangs over the table or other end of sink where Mrs. Smithers is working, eyeing the cake. As she turns to speak to the other woman, Tommy starts to get himself some cake. But Mrs. Smithers turns in time to see him and daps him on the knuckles with the knife, very playfully, scolding him with a smile as she does - Tommy grins at her as he waves his hand around pretending to be in great pain.

SUBTITLE

MRS. SMITHERS WAS LINDA'S NEAT NEIGH-  
BOR.

114

INT. HANPER KITCHEN CLOSE SHOT

Of Mrs. Smithers as she scolds Tommy and waves the knife at him.

115

INT. HANPER KITCHEN

Linda comes back from the back porch, carrying a granite ware pail filled with punch. She pours the punch into the bowl and Tommy picks up the bowl to carry it to the dining room. Mrs. Smithers watches him anxiously as he holds the bowl out in front of him and then gestures with the knife as she says

TITLE

"YOU CARRY THAT CAREFULLY, TOMMY BURNER!  
THE ODD FE-LOWS GAVE HUBBY AND ME THAT  
FOR A WEDDING PRESENT!"

BACK Tommy looks at the bowl anxiously and then pushes the dining room door open with his back and carefully backs into the dining room with exaggerated carefulness. Linda and the other young woman in the kitchen laugh but Mrs. Smithers takes it seriously, watching Tommy until the door swings closed again. Then the three women talk together probably-getting-a-basket-and- as Linda puts on an apron and starts to work on the ice cream freezers probably getting a bucket and starting to take the ice off the top.

INT. HARPER DINING ROOM - LIVING ROOM IN B.B.

Tommy carries the bowl over to the table, with the same exaggerated carefulness with which he left the kitchen and sets it down - then takes a long breath and pretends to wipe his brow. He is supposed to be the village comedian. The others laugh at him and get their drinks, laughing and talking - then moving on into the other room where the young people are grouped around the victrola, singing. Harper and Smithers are seen walking down f.g. from living room. Smithers has Harper by the arm and is talking in his usual breezy, salesman's manner. They come to the punch bowl and stop - Harper interrupts Smithers long enough to ask him if he'll have some punch. Smithers looks at the bowl, then says "Don't care if I do." Before Harper can serve him properly, with the ladle which is in the bowl, Smithers picks up a cup and dips it in the bowl.

SUBTITLE

MR. SMITHERS WAS "CONNECTED WITH A BROKERAGE FIRM IN WALL STREET".

INT. HARPER DINING ROOM - CLOSE SHOT SMITHERS

Smithers is a rather short, round man - very aggressive up-to-the-minute sort of a person that you know is a salesman at first glance. He flatters himself that he is a good mixer - uses the latest slang and thinks of himself as a New Yorker. He fills his cup by dipping it in the bowl - then tosses the drink off as if it were whiskey - clears his throat and then holds out the cup toward Harper as he says "Have one yourself."

INT. HARPER DINING ROOM - CLOSE SHOT AT PUNCH BOWL

Harper shakes his head to Smithers's offer of punch - Smithers tosses off another drink quickly, clears his throat and then resumes their conversation as he says

TITLE

"WHY DON'T YOU LET ME SERVE YOU SOME MORE OF THAT UNITED COPPER? IT'S A SURE BET!"

BACK he finishes his title and Harper considers thoughtfully - a little anxious as he says "Do you tink so?" Smithers jumps into action immediately - very positive. He holds up two fingers as he says

TITLE

"SHE GAINED TWO POINTS TODAY AND I'VE GOT A PRIVATE TIP THAT SHE'S DUE FOR A BIG WIN."

BACK Smithers finishes his title by tapping with the back of his hand on Harper's chest - saying the last of his title as if he had had information from some one no less important than Morgan. Harper is beginning to be influenced by Smithers optimism - he wavers - Smithers starts to get another cup of punch.

119

INT. HARPER'S DINING ROOM CLOSE SHOT HARPER.

He wavers a little in his decision - then rubs his chin thoughtfully, a little ashamed of his hesitation in front of such a "business man" and says, with a sly sort of smile

TITLE

"I'D JUST ABOUT DECIDED TO SELL. I CAN'T AFFORD TO LOSE, YOU KNOW."

120

INT. HARPER DINING ROOM

Harper finishes his title - Smithers is still holding his cup of punch. Now he looks at Harper in amazement - then tosses the punch off like whiskey, clears his throat and says with decision

TITLE

"LOSE? NOT A CHANCE! YOU JUST TAKE O D B.D. SMITHERS' ADVICE - BUY A L YOU CAN AND HOLD ON FOR THE BIG KIDNAPING."

BACK he finishes his title aggressively, very positive Harper is won over - he hesitates a moment and then says thoughtfully

TITLE

"WELL, I COULD MANAGE TO TAKE A LITTLE MORE IF YOU THINK --"

BACK Smithers interrupts eagerly says "Great! Fine!" and grabs Harper's hand as he talks rapidly, telling Harper that he'll be shaking hands with Rockefeller soon. Harper hopes his investment is good and allows himself to be won to optimism by Smithers' breeziness. Smithers lets go of Harper's hand and grabs up a cup again and dips it in the bowl.

121

INT. HARPER DINING ROOM - MND. CLOSE SHOT AT DOOR TO KITCHEN

Linda pushes the door open, revealing for the moment it is open Mrs. Smithers and the other woman serving the plates with ice cream and cake. As Linda starts into the room with the two plates of ice cream and cake she carries two boys hurry in past camera and take them from her. Linda turns back to kitchen.

122

INT. HARPER LIVING ROOM - DINING ROOM IN B.G.

The crowd start to find chairs around the room - the boys give the two served plates to two girls - one girl and boy start for the kitchen to help. They meet Linda as she comes in again with two more plates and as the boy takes the plates, the girl tells Linda that she must not do anything, she must come and sit down. Linda laughingly protests and both she and the girl start to kitchen as FADE OUT

123

FADE IN  
INT. BALLROOM

The guests are grouped around the room - in the sleighs on the slide and stairs - some sit down at the bar while on the dancing floor a team of professional dancers are doing the skating dance. The guests are not paying very much attention to the dancers. But one group is paying attention, to the fat man who is trying to do the skating dance himself at one edge of the floor.

124

INT. BALLROOM - CLOSE SHOT GROUP

Around the fat man, laughing at him as he tries to dance the skating dance - he stops and looks off toward the camera dancers - then starts again - gets his feet tangled up and falls OUT INTO THIS SCENE, THE FOLLOWING.

125

INT. BALLROOM

A flash of the professionals as they dance - (to be cut in previous scene where the fat man looks off)

126

INT. BALLROOM - CLOSE SHOT AT A SLEIGH

Billy is sitting on the floor of the sleigh - smoking - watching the dancers - he looks up as the little flapper waltzes into scene, carrying a glass of champagne. She giggles and throws herself into his lap before he has time to get on his feet - throws her arms around his neck and stammers out

TITLE

"OH, BILLY, YOU GIVE TH' MOS' GORRUS  
PARTIES!"

SCENE CONTINUED



126 continued

BACK TO SCENE Billy smiles uncomfortably and gets to his feet, listening lifting the flapper in his arms. He turns to the sleigh and carefully puts her down on the floor of the sleigh. She is about ready to go off to sleep - he pulls the fur robe over her with one hand while she clings tightly to his other hand - he tries to loosen his hand - but she holds on tightly.

INSERT

Close up of Billy's hand as he tries to loosen it from the flappers - she holds on to it tightly.

127

INT. BALLROOM - MED. CLOSE SHOT

Billy looks around for help - sees a man coming from the bar and waves to him. The man comes over and Billy puts his finger to his lips to indicate silence - then carefully substitutes the man's hand for his. The man grins - holds to the girl's hand and then lifts it to his lips - Billy tiptoes on out of scene grinning.

128

INT. BALLROOM CLOSE SHOT AT SLEIGH

Her eyes are closed - almost asleep but as she feels the kiss on her hand, she smiles and says

TIT E

"OH BILLY, YOU'RE SO WONDERFUL!"

129

INT. BALLROOM CLOSE SHOT AT SLEIGH

The man who is holding the flapper's hand grins delightedly and sits down on the edge of the sleigh - lifts her hand to his lips again.

130

INT. BALLROOM

The professional dancers finish and leave the floor - crowd laughing and talking together - moving about - general scene of hilarity.

131

INT. PHONE BOOTH

Billy is looking through the back of a phone book - he finds the page he wants and runs his finger down the list of names

INSERT

Page from New York phone book - the suburb of Leonia, New Jersey - Billy's finger comes to the name - JOHN HARPER - 979 OGDEN AVE and stops

BACK Billy reads the address - then tears out ~~of~~ the part of the page that bears it and exits from scene as  
FADE OUT

132

FADE IN

EXT. LEONIA STREET

Billy comes cruising down the street slowly, in his roadster, his spot light turned toward the houses as he hunts the Harper's.

133

EXT. LEONIA STREET - CLOSE UP IN CAR

Billy works the spot light, looking for the number eagerly. Finally he registers that he has found it. He stops his car - swings the light back into position and snaps it off. His car is filled with flowers - bunches - large baskets, several in number, filled with long stemmed flowers.

134

EXT. LEONIA STREET - CLOSE SHOT AT CAR

Billy gets out and starts to get an arm load of flowers to carry to the house. His arms filled with flowers, he starts up to the house - well pleased with himself.

135

INT. HARPER KITCHEN -

(Linda has apron on - Harper has coat off and also wears an apron.)

The door to dining room is open and Linda comes into kitchen carrying several plates which she puts on the table or sink - a pile of plates which she has previously carried out, are on the sink. In the dining room beyond, Harper is seen rolling the dining room table back to its position - the punch bowl is still on the table and now Linda turns back to dining room.

136

INT. HARPER DINING ROOM - MED. SHOT

Harper gets the table in position and stoops to straighten the rug - Linda picks up the bowl carefully to carry it to kitchen - then she stops and listens, having heard a noise on the porch - Harper straightens up and listens also.

137

EXT. HARPER PORCH

Billy has brought up the first armful of flowers and set them around the porch in sort of a semi circle. He is just bringing up the second lot and as his arms are so filled with flowers that he can hardly see over them, he has stumbled on the steps. This is what Linda and her father hear - very carefully he starts to arrange the second load of flowers.

138

INT. HARPER DINING ROOM - SHOOTING TOWARD LIVING ROOM

Linda and her father listen a moment - Linda says "Who's that?" Harper shakes his head and starts to go. Linda calls him - says "I'll go" and handing her father the precious punch bowl, she goes into the living room toward the door. Harper starts to carry the bowl to the kitchen. Rug still rolled up and chairs pushed back.

139 this number not used.

140

INT. HARPER LIVING ROOM CLOSE SHOT TO FRONT DOOR

Linda enters scene and opens the door - revealing Billy on the porch, his back to camera as he arranges the baskets of flowers - he turns toward her as the light from the open door falls across him and grins at her and hastily pulls off his hat.

141

EXT. HARPER PORCH CLOSEUP LINDA IN DOORWAY

Linda looks at Billy in puzzled amazement.

142

EXT. HARPER PORCH - CLOSE SHOT BILLY

With the flowers around him - Billy grins and says

TITLE

"I'VE COME TO THE PARTY!"

BACK he finishes title and starts forward a step or two.

143

EXT. HARPER PORCH - CLOSE SHOT AT DOORWAY

Linda watches Billy cautiously as he enters scene to her she is always on her guard with this young man. His impulsiveness makes her wary. Billy grins at her joyously and Linda smiles quietly as she says

TITLE

"BUT - THE PARTY'S OVER!"

BACK Billy appears to be greatly surprised and chagrined at having arrived too late. A teasing sort of a smile curves Linda's lips as she pretends to study for a moment and then says thoughtfully

TITLE

"LET ME SEE - YOU WEREN'T INVITED.  
WERE YOU?"

BACK she finishes title, watching him with a thoughtful little smile.

144

EXT. HARPER PORCH CLOSE SHOT BILLY

He opens his eyes wide in surprise as if to say "Why I couldn't be mistaken could I and says innocently

TITLE

"WHY, I MUST HAVE BEEN! I'M HERE!"

145

EXT. HARPER PORCH - MED. CLOSE SHOT AT DOOR

Billy, three quarters back to camera as he faces Linda in the doorway, finishes his title and then, before she can answer, Harper appears beside her in the doorway. Billy appeals to him immediately. Harper is embarrassed at being found in shirt sleeves and apron. He nervously twists up his apron with one hand as he takes Billy's outstretched hand with the other. Linda is having a hard time to keep from laughing but there is something about Billy's breeziness that puts her on her dignity. Billy explains elaborately about coming to the party and then indicates the flowers with a sweep of his hand as he says he brought them as a little birthday gift. Harper, embarrassed, says "Why that's very nice of you Mr. Craig come in, of course we're happy to --" But Billy doesn't wait for any more - he turns away quickly and grabs up a

SCENE CONTINUED

145 continued

large bunch of flower and thrusts them into Linda's arm then he starts to gather up the baskets - Harper starts to help - Billy gets all he can carry and then goes on past Linda and into the house - Linda follows him on in

146

INT. HARPER LIVING ROOM

Billy enters with his flowers - sets them down carefully, on chairs, a table which is pushed back against the wall and on the floor. Then he grins at Linda and hurries on out to porch again - passing Harper who enters with his load of flowers. Linda goes to her father and helps him put the flowers down - Harper has forgotten his apron again, in his confusion over the flowers and now as he starts to go back to the porch Linda calls to him and then goes and starts to take the apron off him. Just then, Billy enters with the last of the flowers and kicks the door closed behind him. He sets them around the room and then beams on the Harpers, very proud of himself. Harper, embarrassed, says "You see we were just cleaning up - after the party, you see - we -" Harper's is nervously folding up the apron which he has pulled off as Linda unties it as he talks. Billy interrupts Harper's stammering explanation by hurrying over to Harper and taking the apron.

147

INT. HARPER LIVING ROOM - CLOSE SHOT BILLY

He smiles as he hurriedly pulls off his coat and starts to tie the apron around him saying

TITLE

"DISHES? LEAD ME TO THEM! I WAS JUST ABOUT THE BEST LITTLE K.P. THAT UNCLE SAM EVER HAD!"

148

INT. HARPER LIVING ROOM - DINING ROOM IN B.G.

Billy finishes his title, gets the apron tied and starts to go to the dining room. Linda tries to stop him and Harper says "But Mr. Craig, really we can't let you -" Billy interrupts him with an airy wave of the hand and goes toward the kitchen. Linda looks back at her father helplessly as much as to say "What can we do?" He shakes his head smiling as much as to say "Let the boy have his own way, I suppose." Linda grabs up an armful of the flowers and hurries to the kitchen after Billy.



INT. HARPER KITCHEN

Billy is discovered at the sink, whistling gaily. He picks up the punch bowl and sets it in the sink - turns on the water tap and as the water runs into the bowl, he gathers up the plates, cup and saucers and starts to put them into the bowl. Linda, coming into the kitchen, sees him and puts down her flowers quickly and almost pushes Billy out of the way as she turns off the hot water hastily and takes the dishes out of the bowl. Billy watches her, like a child who wonders what he has done wrong. Linda sets the bowl carefully on one side of the sink - where she will put the washed dishes later - she cautions Billy about it as she tells him that it belongs to Mrs. Smithers and Billy promises solemnly, eyeing the bowl as if it were the crown jewels. Linda laughs at him and then gets a vase from the cupboard and starts to fill it with water, asking Billy to give her the flowers. He jumps to do her bidding eagerly.

INT. HARPER LIVING ROOM - SHOOTING TOWARD DINING ROOM

The door to kitchen is open in b.g. and Linda and Billy, if seen at all, are arranging flowers in vases - Harper is putting down the living room rug. He gets it in place, then straightens up and looks toward the kitchen and smiles at the thought of Billy - so irresponsible but so likable. Then he starts to put the furniture back in place. In a moment, Billy enters, proudly carrying the vase of flowers. As he looks around for a place to put them (the baskets of flowers already make quite a display) he consults Harper about where they should go. Harper helps him find a place for them - Linda comes in carrying another vase and a pitcher filled with flowers. Billy hastens to help her FADE OUT QUICKLY

FADE IN QUICKLY

INT. BALLROOM - MED. C. OFF SHOT - AMONG ICEBERGS

A girl and man are discovered, very much interested in each other, seated in one of the sleighs. Just as the man leans over to kiss the girl, the little flapper enters fresh as a daisy again. The man and the girl draw apart hastily and the little flapper asks pathetically "Where is Billy?" the man gives a short laugh as he says

-TIT E-

"BILLY? - H HE'S PROBABLY PASSED OUT  
COULD BY NOW. LOOK UNDER THE NORTH POLE."

BACK the little flapper giggles and goes on out in direction of the bar and the man turns back to his love-making with the girl in the sleigh FADE OUT QUICKLY.

152

FADE IN QUICKLY

INT. HARPER KITCHEN - AT SINK

Linda is washing the dishes and Billy is drying them. He dries the plate he holds very slowly, looking at Linda with dreamy, love sick expression.

153

INT. HARPER KITCHEN - CLOSE SHOT BILLY

As he rubs the tea towel slowly over and over the same spot on the plate, gazes at Linda and says dreamily

TIT E "I BELIEVE I'VE BEEN LOOKING FOR  
YOU ALL MY LIFE."

154

INT. HARPER KITCHEN - CLOSE SHOT AT SINK

As Billy finishes his title, Linda turns into scene, to him and looks at him in surprise. Billy is a constant source of surprise to her, she doesn't know quite how to take him. Billy sees her puzzlement and grins - rubbing the dish vigorously - putting it down hastily and grabbing up another. Linda can't resist laughing at him as she turns back to her work. Billy dries the plate he holds and then picks up the punch bowl, absently. Linda doesn't see him get it. He again falls into the dreamy mood, rubbing the bowl slowly as he looks at Linda.

155

INT. HARPER KITCHEN - CLOSE SHOT BILLY

As he looks at Linda and asks with comic seriousness

TIT E "MISS HARPER, WHAT KIND OF A HUSBAND  
DO YOU THINK I'D MAKE?"

156

INT. HARPER KITCHEN - CLOSE SHOT LINDA

She turns facing camera, as she hears title. Billy is so abrupt that she hardly knows how to answer him. Completely puzzled by him, she asks rather abruptly herself "Just what do you mean?"

157

INT. HARPER'S KITCHEN - CLOSE SHOT AT SINK

Linda's manner subdues Billy a little but he grins, rubs the bowl vigorously as he says very innocently "Oh, nothing - nothing at all. I was just wondering." Linda eyes him a moment, unable to keep from smiling at him - then as she starts to turn back, she notices the way he is holding the bowl and she warns him to be careful - Billy nods confidently - "Oh, I'm very careful." as Linda turns back to the dishpan - Billy holds the bowl out toward her dramatically and says

TITLE

"TWO YEARS IN THE ARMY AND NEVER  
BROKE A DISH!"

BACK he finishes title - Linda has her back to him, washing the dishes.

158

INT. HARPER KITCHEN - CLOSE UP LINDA

She smiles and then, without turning toward Billy, says mischievously

TITLE

"GOOD REASON WHY - THEY WERE TIN!"

159

INT. HARPER KITCHEN - MED. CLOSE SHOT

Linda finishes title, her back to Billy. He gets the tittle with a start - makes a quick turn toward her and the bowl over balances. He makes a quick move to catch it - Linda hears him - turns quickly - aghast as she sees him juggling the bowl all over the kitchen - (it's an old gag but it always works) Linda runs around, afraid to try and grab the bowl - Billy juggles it frantically - finally slides and sits down but has a tight hold on the bowl. He grins up at Linda triumphantly - she gives a long sigh of relief - then both of them laugh together  
FADE OUT

SUBTITLE

THOUGHT SHE'LL WING WALK BILLY WAS  
WITH LINDA EVERY MINUTE THAT SHE WOULD  
LET HIM. AND WHEN SHE WOULD NOT SEE  
HIM, HE WAS UTTERLY DISCONSOLATE.

160

FADE IN ON  
INT. CLUB - MED. CLOSE SHOT

Billy with room for two other men. Billy is slumped in a big chair that face the club windows - staring moodily out of the window - blue as an editor's pencil, in deep contrast to his usual happy-go-lucky spirits. He shifts a little - slumping lower in the chair. A couple of men who belong to the club come into scene from the other side of the club - talking together - stop as they see Billy - look at him and then look at one another questioningly - see his attitude and wonder what it is all about. They look at him again - then one tells the other to come on - they come closer - one of them speaks Billy's name - Billy doesn't ask gruffly what they want - is all out of sorts, and doesn't even look at them. One of them nods back toward the rear of the club says

TITLE "WANT TO PLAY BILLIARDS, BILLY - FOR  
TEN A STING?"

BACK he finishes title - Billy doesn't speak - just shakes his head listlessly. The two men look at one another again - a little puzzled - the man says

TITLE "BRIDGE THEN?"

BACK he finishes title - Billy shakes his head again - says disconsolately that he doesn't want to play anything - for them to go away and let him alone. The two exchange glances - then with the air of one who offers a final inducement which he is sure will be effective the man says

TITLE "WELL, WE COULD PLAY A LITTLE POKER --"

BACK he finishes - Billy only shakes his head disconsolately - the men are stumped.

161

INT. CLUB - CLOSE SHOT BILLY

As he sits looking straight ahead out the window - paying no further attention to the men - utterly disconsolate - suddenly he sees something out the window - his gaze fixes itself - he looks at it harder with the air of one who is trying to reassure himself that he is seeing right - sees -

162

EXT. STREET - FROM BILLY'S ANGLE - THROUGH CLUB WINDOW

Shot of double-decker bus as it rolls by - Linda sitting on top - reading - a short so that she can be distinguished - probably with the iris narrowing down to pick her out.

163

INT. CLUB - CLOSE SHOT OF THE THREE

Billy watching intently out the window - all his lack-  
adaisical manner gone - the two men are puzzled over his  
lack of interest - the one says

TITLE

"WHAT'S THE MATTER BILLY? IS IT  
YOUR UNLUCKY DAY?"

BACK he finishes title - Billy, watching, is sure that  
it is Linda - his gaze is following her until the bus  
has passed the window - his face is transfigured - he  
turns and looks at the men quickly - jumps up - shouts.

TITLE

"UNLUCKY! I'M LADY LUCK'S FAVORITE SON."

BACK he finishes title - rushes out as he finishes it  
leaving the two men bewildered - looking after him.

164

EXT. BUS

Flash of Linda on top of the bus - is on the left hand  
side - reading - the bus rolling along through moder-  
ate traffic - ostensibly on one of New York's side  
streets.

165

EXT. STREET - CURB

Flash of Billys as he rushes into his car - a Rolls  
roadster with the top down - so that it has the right h  
hand drive - jumps in - starts it in a great hurry -  
pulls away from the curb.

166

EXT. STREET - CORNER

As Billy rolls up to the corner - has to turn clear  
around to go after the bus - there is traffic - he  
pushes his way through it - going as fast as he can -  
all the confusion we can get in the scene - finally  
makes the turn and drives out of scene - apparently  
going down the street after the bus.



167

EXT. STREET - FULL SHOT

If possible to get - a shot of a street - apparently one of the side streets, and yet big enough one that it has quite a bit of traffic - with the bus in the middle distance going away from camera - other cars going the same way behind it - Billy in his car comes past camera going after the bus - driving fast - dodging through traffic and past other cars in a pretty reckless manner - one driver has to swing sharply aside as Billy's car cuts in on him - Billy is thinking of nothing but catching the bus.

168

EXT. STREET - MED. SHOT

Of the bus, with Linda on the upper deck - as it pulls up to the curb at a corner to make a stop - passengers getting off and on - if impossible to get the preceding shot with any effect, we can come straight to this shot, which can be taken at an angle so that it does not shoot straight down the street, but gives us a limited angle against buildings - to keep as much illusion of New York as possible. The bus stands a moment - then Billy's car dashes in - slides to a stop on the left of the bus - Billy looks up at Linda on top.

169

EXT. STREET - BILLY'S CAR - CLOSE SHOT BILLY

As he looks up toward the top of the bus out of scene - calls to Linda -

170

EXT. STREET - TOP OF BUS - MED. CLOSE SHOT LINDA

As she hears her name called - looks up - a little startled doesn't know where the voice comes from. She looks around the roof of the bus first - then locates it as beside looks over the rail and sees Billy - is a little startled and confused.

171

EXT. STREET - CLOSE SHOT IN BILLY'S CAR

Billy as he grins up at Linda on the bus - has gotten her attention - points to the seat beside him as he grins ingenuitiously - asking her to come on down and ride with him.

172

EXT. STREET - TOP OF BUS - CLOSE SHOT LINDA

As she gets it - is confused - shakes her head that she can't - the people near her on the bus turn and look at her - beginning to smile - Linda turns and sees that they are looking at her - is fussed - turns back hastily with a dignity brought on by her confusion tells Billy again that she won't - turns her back on him and starts to read her book again.

173

INT. BUS

A close shot at one of the seats - two men - the one at the window a sort of traveling salesman type - the other an old man. The shot is toward the windows on the left side - in the b.g. Billy can be seen in his car. The man at the window has heard - other people are looking to see what it's all about - the man sticks head out of the window - peers up - the old man next to him nudges him - the one at the window looks back - the old man asks "What is it? What's the matter?" the man answers in a normal tone - turns back to watch again - the old man nudges him again - asks him what he said - cups his hand to his ear - listens with the strained attitude of a deaf man. The man at the window sees that he is up against - he repeats - shouting with his mouth close to the deaf man's ear - gesturing with his thumb that it's a guy trying to date up a girl - the deaf man nods that he understands - the other man turns back to listen again.

174

EXT. STREET - CLOSE SHOT IN BILLY'S CAR

As he calls again - Linda evidently won't answer - he calls up says

TITLE "LINDA! YOU HAD A DATE WITH ME FOR LUNCH!"

BACK - he finishes title grinning.

175

EXT. STREET - TOP OF BUS - CLOSE SHOT LINDA

As she hears - is surprised - knows she didn't - whirls around to the rail - shakes her head emphatically - says indignantly that she did not.

176

EXT. STREET - CLOSE SHOT BILLY IN HIS CAR

As he hears her answer - knows he has had no date with her - but pretends to be very surprised - with a hint of impudent deviltry underlying his manner - says very innocently

TITLE "OH DIDN'T I TELL YOU ABOUT IT?"

BACK he finishes - starts to explain to her how it was lying easily - impudent.

177

INT. BUS - CLOSE SHOT

Of the deaf man and the other - the other listening - the deaf man nudges him asks

TITLE "WHAT DID HE SAY?"

BACK he finishes - cups his hand to his ear as the other man turns back - the other man doesn't want to miss any of it - shouts in the deaf man's ear hurriedly

TITLE "HE SAYS SHE WAS SUPPOSED TO PUT  
ON THE FEED- BAG WITH HIM."

BACK he finishes - the deaf man says "Oh! satisfied - the other man leans out to watch.

178

EXT. STREET - TOP OF BUS - MED. CLOSE SHOT

Linda at the rail, arguing with Billy - denying hotly that she had any date with him - fussed and provoked. The others on the bus are watching her - laughing. Linda and the others take the jerk of the bus as it starts.

180

EXT. STREET - MED. SHOT

To take in both the bus and Billy's car - Billy pleading with Linda and she refusing - people on the bus and in cars watching - the man who is with the deaf man hanging out the window - as are others - to watch - amused. The bus starts out - Billy is in the middle of a sentence he is left flat - Linda turns abruptly away from him - won't talk to him any more - starts to read. Billy sits a moment - then gets his car in gear as fast as he can - starts out after the bus again.

180

EXT. STREET - MED. SHOT

A shot down the street if possible to get - to take in both the bus and Billy's car in traffic - as Billy ducks around another car - pulls up alongside the bus on the left again. If impossible to get an effective shot of this - then go to the next shot.

181

EXT. STREET - CLOSE SHOT IN BILLY'S CAR - RUNNING INSERT

Of Billy in his car - the car in motion through traffic - hold it for a little as he drives - shot from an angle a little above so that we don't have to get too much of the street - as he threads his way through traffic - hurrying - watching up at Linda - slows a little as he pulls alongside the bus - calls up to her - calls again -

182

EXT. STREET - TOP OF BUS - CLOSE SHOT LINDA

As she hears him calling - shows her exasperation - the people on the bus are all looking - she doesn't know what to do - pretends not to hear - very confused at the attention she is receiving - then knows she must answer - turns to the rail and asks him what it is he wants.

183

EXT. STREET CLOSE SHOT BILLY IN HIS CAR

As he grins up at her impudently - says in a little-boy wheedling manner

TITLE

"PLEASE, LINDA! I'M GOING AWAY TOMORROW."

BACK he finishes title - points to the seat again as he grins pleading with her to come on -

184

EXT. STREET - TOP OF BUSS - MED. CLOSE SHOT

Linda - as she hears - gives a quick look around at the other people - sees that they are watching - is very fussed - gets up quickly and moves to the other side the right side of the bus - takes a seat there -

185

EXT. STREET - MED. SHOT

From behind - to take in both the bus and Billy's car as he sees what she has done - drops back a little - swings over, crowding another car out of the way - pulls up on the other side of the bus - right side.

186

EXT. STREET - CLOSE SHOT IN BILLY'S CAR

Billy - as he looks up at the bus - calls again - devilment in his manner as he says coaxingly

TITLE "LINDA - I MA NOT BE BACK FOR A MONTH!"

187

EXT. STREET - TOP OF BUS - CLOSE SHOT LINDA

In her seat on the right side of the bus - as she hears gives an exasperated sigh - looks fearfully at the other people - laughing - watching her - she is about out of patience - signals to Billy to go away - settles herself determinedly to read - resolved not to pay any further attention to him - fussed to death.

188

INT. BUS - CLOSE SHOT TWO MEN

As he drives along - realises that he is making no progress - a grin comes to his face as he looks up at Linda - he thinks quickly - devilment in his smile - then calls up impudently

TITLE "PLEASE COME DOWN. LINDA. I WANT TO ASK YOU TO MARRY ME!"

BACK he finishes title.



188

INT. BUSS - CLOSE SHOT OF TWO MEN

As the deaf man nudges his seat mate - asks what he said - the other man turns and shouts to him - turns back to window - interested - to watch.

189

EXT. STREET - CLOSE SHOT BILLY IN HIS CAR

As he drives along - realizes that he is making no progress - a great grin comes to his face as he looks up at Linda - he thinks quickly - devilment in his smile - then calls up impudently

TITLE

"PLEASE COME DOWN, LINDA. I WANT TO ASK YOU TO MARRY ME!"

BACK he finishes title - with his irrespressible grin trying to fuss her so much that she will have to come down.

190

EXT. STREET - TOP OF BUS - MED. CLOSE SHOT

To take in Linda and some of the other people on top of the bus - as she hears. The other people laugh - are enjoying the game hugely - look at her. She doesn't know what to do - looks around them helplessly - won't look at Billy - fixes her attention on her book again lowering her head as she pretends to read so that they cannot see her face.

191

INT. BUSS - CLOSE SHOT TWO MEN

As the one at the window listens intently - the deaf man nudges him asks "What did he say?" - the other man shouts

TITLE

"HE SAYS HE WANTS HER TO MARRY HIM!"

BACK he finishes title - turns quickly to the window again the deaf man nudges him - asks eagerly

TITLE

"WELL, WHAT DID SHE SAY?"

BACK he finishes title - the other man turns back to him impatiently - the old man cups his hand to his ear - the other man shouts

TITLE

"SHE AIN'T SAID YET!"

BACK he finishes title - the deaf man says "Oh!" then nudges the other - indicating the window as he tells him anxiously to go on and listen - to see what she does say.

192

EXT. STREET - MED. SHOT

The bus and Billy's car - as the bus swings out to pass a car - Billy is left behind for the moment - has to maneuver in traffic.

193

EXT. STREET - TOP OF BUS

Linda - as she looks around quickly - sees that Billy has dropped behind - makes up her mind to get off - is very fussed - people are looking at her and still smiling - she pushes the button hastily for a stop - puts her book under her arm and gets up - very embarrassed and hurrying - starts out of scene toward the rear of the bus so that she can get off.

194

EXT. STREET - CLOSE SHOT BILLY IN HIS CAR

As he drives - trying to push through to catch the bus again - looks ahead at the bus - grows anxious as he sees that Linda is going to get off - swings his car over - driving hard - his eyes alight with the fun of the adventure.

195

EXT. STREET - MED. SHOT

Of the bus - the camera moving behind bus in this shot a little behind it - so that Linda can be seen coming down the steps from the top of the bus - to get off - and yet there is room for Billy's car to enter scene on the right. The bus just starts to pull over toward the curb to let Linda off when Billy's car shoots in from the right - pulls up on the right side of the bus - crowding in between the bus and the curb - Billy blowing his horn.

196

EXT. STREET - FRONT OF BUS

Flash of the bus driver - as he hears Billy's horn on the right side - cusses - jerks his wheel over to avoid a crash - stops the bus - turns around and starts to cuss.

EXT. STREET - FRONT OF BUS

The bus and Billy's car - as they both stop - the bus veering over to the left so that Billy's car is safe between the bus and the curb but is pushed close against the rear steps of the bus down which the passengers come to alight - close enough that a passenger can step no place but into Billy's car. Linda is at the foot of the steps - ready to get off - Billy grins at her - has trumped her - she gives him a furious look - starts to turn and go back up the steps - to refuse to get in with him - the people on the bus are laughing - she can't go back without making a scene, and having everybody look at her - Billy grins ingratiatingly - indicates the seat beside him as he begs her to come on and get in - and very stiffly she complies - sits down beside him - furious - the bus pulls on - the two sit for a moment in Billy's car - Linda looking straight ahead - Billy grinning at her. Linda makes a motion to get up and get out as soon as the way is clear and the bus has pulled on - Billy quickly gets the car in gear and starts to roll to prevent her - she subsides.

EXT. STREET - CLOSE SHOT IN BILLY'S CAR

Of the two - as the car moves along the street - Linda furious, looking straight ahead - won't look at Billy - Billy watching her out of the corner of his eye - grinning - knowing he is going to catch the devil - ~~she~~ ~~pretends~~ for what he has done - in a moment he speaks her name softly - she pretends she doesn't hear - he repeats it - asks her pleadingly if she ~~can~~ can't just smile a little. Linda turns and gives him a withering glance - is furious with him - says stiffly

TITLE

"DRIVE INTO THE PARK - OR SOME PLACE WHERE  
I CAN TALK TO YOU."

BACK she finishes title very stiffly - Billy grins - touches his cap, like a chauffeur - says "Yes, ma'am" with exaggerated meekness - drives on - watching her covertly and a grin lurking about his mouth - Linda very stiff - as FADE OUT

INT. BUS - CLOSE SHOT

Alternative scene - for the fade of this sequence - a shot of the two men in the bus - the deaf man asking what the outcome was - the other man shouting in his ear and trying to explain as FADE OUT

200

PAID IN ON EXT. CASINO TO CH. MUR. GLENN SHOT AT TABLE.

Billy and Linda at a table. in the f.g. - a scattered few people at tables in the b.g. - of the Casino in the Park. They are in the middle of a heated argument - Linda doing the arguing, and Billy listening good-naturedly - trying to kid her out of it. She scolds for a minute - he lets her talk, hoping she'll get it out of her system - she asks a question - he answers yes - agreeing with her perfectly and not meaning a word of it. She asks - very much out of patience - "Well, why did you want to humiliate me, then - don't you know better?" Billy grins - says with bland logic -

232

"I AMN'T TRYING TO HUMILIATE YOU.  
 SIMPLY, I AM JUST TRYING TO ASK YOU  
 TO BE A YOUNG MAN."

Back: He finishes title - a grin lurking just beneath the sober exterior he is trying to maintain with her - Linda looks at him -

201

ST. CALINO PO CH. CLOS. HOT LINE A

As she looks at him - exasperated - has been trying to be mad with him - serious - and can't - makes an exasperated gesture of resignation, as though to say, "What can anyone do with him?" It is typical of Billy's make-up that no matter how hard anyone may try, it is very hard to ~~stay~~ mad with him - he has the gift of diverting anger with his foolery. This is the situation with which Linda is faced. She cannot keep her anger with him - cannot help smiling in spite of herself. She looks at him a moment - then says - dropping her anger and making an attempt to be serious with him -

212

"BILLY, HAVE YOU - ONLY ANY IDEA  
WHAT MARIAGE IS - THAT IT SHOULD BE A

202

EXT. CASINO TO CH. CIGARETTE SHOT BOTH

As Linda finishes title - Billy grins - answers -

1111

TURN - IT'S A LITTLE PRIVATE BELLY.  
ALL ON ONE THAT CAN CALL HEAVEN.

Back: He finishes title - flipperly - Linda's im-  
patience with him mounts at his asse - she wants to be  
serious - she makes a gesture that she gives up. Billy  
is immediately contrite - tells her that he didn't mean  
it - she asks -

202. Continued.

TITLE:

"HOLD ON YOU EVER BEEN IN YOUR LIFE -  
TIT YOU EVER HEARD ANYTHING?"

Back: she finishes title - Billy starts to assure  
her that he has - she asks him what - he grins -

203

EXT. CASINO BOOTH - CLOSE - BILLY

As he grins - says -

TITLE:

"HOLD ON YOU EVER BEEN IN YOUR LIFE -  
TIT YOU EVER HEARD ANYTHING?"

204

EXT. CASINO BOOTH - CLOSE - BILLY

As he finishes title - grinning - really meaning it -  
but it is his way to kid about everything. Linda  
looks at him a moment - trying to be reproving - has  
wanted to talk seriously with him. He meets her eyes -  
grinning - she cannot help smiling in answer - makes a  
hopeless gesture as she gives up - tells him he is hope-  
less - she won't try to talk to him. Billy leans for-  
ward quickly across the table - reaches for her hand -  
begins to plead with her - that he is serious, and that  
he'll listen to anything she says. Linda takes her  
hand away gently - lets him plead for a moment - her  
face softening a little as she watches him - Billy begs  
to know if he isn't forgiven - she tells him rather  
earnestly that it's only because she wants to help him  
that she wants to talk with him - to try and help him to  
the best that is within himself. Billy is quick to  
take advantage of her softening - reaches for her hand  
again - eagerly - she draws back - he starts to beg her  
to listen to him -

205

EXT. CASINO BOOTH - CLOSE - BILLY

As he a little distance from them - looking at them  
out of scene - his face shows interest - he looks more  
closely -



EXT. CASINO POOL CH - CLOSE SHOT AT TABLE

of Linda and Billy - Billy very light-hearted - Linda's attitude toward him has relented, and yet she is refusing to listen to his love-making. Billy gives up - leans back in his chair - leans forward again buoyantly as he says -

TITLES

"WELL - THIS IS THE LAST CHANCE  
I HAVE TO ASK YOU FOR A MARRY - BUT  
WILL YOU LISTEN TO ME JUST ONE MORE  
AS I COME BACK?"

Back: He finishes - Linda cannot help but smile - looks at him a moment - then says laughingly - evading -

TITLES

"MAYBE I'LL LISTEN - BUT I WON'T  
MARRY ANYTHING."

Back: She finishes - Billy starts to tell her that that's a bet - stops suddenly and looks up as he sees Glenn coming -

EXT. CASINO POOL CH

Flash of Glenn as he walks toward camera - his face lights up with pretended great pleasure at recognition of Billy - comes on toward the table -

EXT. CASINO POOL CH - CLOSE SHOT AT TABLE

Billy and Linda with room for Glenn - as Billy realises Glenn is coming to the table - pretends that he hasn't seen him and quickly turns his back - pretends to be very absorbed in his talk with Linda, in the hope that Glenn will not come on. But Glenn comes into scene - claps Billy on the back - Billy has to turn - says hello without enthusiasm - doesn't get up, in the hope that Glenn will take the hint and go on. But Glenn starts to talk - Billy reluctantly gets to his feet, but doesn't introduce him to Linda yet. Linda watches them - Glenn pauses in his talking adroitly - looks toward Linda - Billy hesitates as long as he can - the pause grows awkward - and Billy reluctantly introduces Glenn to Linda. Glenn bows in acknowledgement of the presentation - Billy watching -

EXT. CASINO POOL CH - CLOSE SHOT BILLY

209-

EXT. CASINO LOBBY - CLOSE SHOT BILLY

As he watches Glenn - out of scene - speculative - on the alert - wants to get rid of him, and is trying to figure how to do it -

210

EXT. CASINO LOBBY - CLOSE SHOT OF THE THREE

As Glenn turns back to Billy - Glenn is standing next a third chair that is at the table. He looks toward it - waiting for an invitation to join them. Billy very pointedly reaches over and gets his hat from the back of his own chair - pointedly drops it onto the seat of the empty chair, in broad hint to Glenn that he is not to sit there. Glenn pretends not to see - takes a moment - looks down at the chair - pretends to see Billy's hat for the first time - picks it up and hands it to Billy, and puts his hand on the back of the chair ready to pull it out. Billy takes the hat, disgruntled - Glenn starts to pull out the chair - Billy moves his foot quickly to hold it -

211

EXT. CASINO LOBBY - CLOSE SHOT

Under the table - as Billy's foot hooks around the leg of the extra chair - holds it tight under the table so Glenn can't pull it out -

212

EXT. CASINO LOBBY - CLOSE SHOT OF THE THREE

From an angle that shows Billy standing on one foot with the other holding the chair up against the table - Glenn pulls at it - meets the resistance - can't stand it - pulls a little harder - gets it out a way when Billy's foot snaps it back. Glenn looks see what the trouble is - sees Billy's foot hold - he looks at Billy - they exchange a long glance - not relenting in the least - he jerks his head to tell Glenn to move on and let them alone - Glenn tightens a little - then he smiles as he says - to them both -

TITLE

"I WON'T LEAVE YOU - BUT I'LL LIVE  
AND YOU ABOUT A MINUTE, BILLY -  
HIMSELF - HE WON'T LEAVE ME."

Back: He finishes title - Linda says she won't

(continued)

212

(Continued.)

Billy doesn't want to go - hesitates - then decides it will be the best way to get rid of Glenn - tells him to come on - they exit from scene -

213

EXT. CASINO POUCH - CLOSE - HOT

As Billy and Glenn come into scene - Billy asks him what he wants - Glenn nods toward the table they have just left - with a smile - says -

TITLE

"WHO IS SHE, BILLY?"

Back: He finishes title - Billy answers cheerfully -

TITLE

"NONE OF YOUR BUSINESS."

Back: He finishes title - Glenn eyes him for a moment - Billy grins at him, but gives no sign of relenting. Glenn shrugs, as though to say, "All right - have it your own way, - dismisses the subject - pulls out his wallet - takes from it the IOUs that Billy has given him - holds them as he looks down at them -

INSERT

THE IOUs - TO ESTABLISH WHY THEY ARE -

214

EXT. CASINO POUCH - CLOSE SHOT GLENN

As he holds the IOUs - looks up from them to Billy with a hard, relentless sort of light in his eyes - says -

TITLE

"I'D LIKE TO HAVE THOSE LITTLE BEECHES YOU GAVE THEM, BILLY."

215

EXT. CASINO POUCH - CLOSE SHOT BOTH

As Glenn finishes title - Billy laughs - doesn't take him seriously - says -

TITLE

"BE YOUSELF! HAVEN'T YOU EVER HEARD THE JOKE ABOUT THE BLOODLESS IN RISK? YOU'LL HAVE TO WAIT."

(Continued)

215

(Continued)

Back: He finishes title - Glenn shrugs - then a crafty look comes into his eyes - a sort of leer - as he looks toward Linda out of scene - back to Billy - says with an unpleasant note in his manner -

TITLE

"I - MIGHT BE WILTING TO WAIT A WHILE  
IF YOU'D BE UP A LATER FOR ME -"

Back: He finishes title - nods his head toward Linda out of scene - Billy looks toward her - back to Glenn, getting Glenn's meaning - tells Glenn brusquely to go to hell. Glenn smiles - isn't the kind who ever gets angry enough to resent anything - says all right - if Billy feels that way about it - looks down significantly at the IOUs again - asks what about them - that they'll have to be taken care of then. Billy is not so good-humored about it now - says more seriously that he hasn't the money now - that Glenn will have to wait until he gets it. Glenn smiles - an unlikeable smile -

216

EXT. CASINO PORCH - CLOSE ABOVE GLENN

As he smiles - considers - says lightly - but with a cold nastiness underlying his manner -

TITLE

"DON'T WORRY ABOUT THEM, THEN.  
I'LL TAKE THEM UP WITH YOU LATER."

217

EXT. CASINO PORCH - CLOSE NEXT BOTH

As he finishes his title - starts to fold up the IOUs - smiling. Billy's face tightens - he makes an involuntary movement of restraint - knows that would be fatal - restrains himself as he says quietly -

TITLE

"YOU'LL DO NOTHING OF THE SORT. I'  
HAVE THE MONEY & YOU BY FOUR PM  
APT. NOON."

Back: He finishes title - Glenn smiles - says all right - he'll count on that, then - Billy nods - Glenn puts away the notes carefully - tells him goodbye - turns and leaves - Billy looks after him a moment resentfully - then starts thinking of how he will do what he has promised - knows he is up against a tough proposition - shakes his head doubtfully as he considers it - turns back to go to the table and Linda -

218

INT. CAG LING TO CH - TABLE

As Linda watches as Billy comes into scene - she smiles at him as he sits down - sees that he is a little successful and troubled - is concerned - asks him anxiously if anything is wrong. Billy looks at her - with characteristic lightness throws the whole thing off as he grins - says that it isn't anything that matters - starts to talk to her again lightly - happily - ss

FAT OUT

219

INT. CRAIG'S OFFICE - CAG. CRAIG - HOT - FATE IN -

(If shown in scene, Cag. to Billy's office is shown)

Craig discovered sitting at his desk - Billy on the edge of the desk - He is running his finger carelessly around the outline of the desk phone, not paying much attention to his father's tirade. Craig pounds on the desk as he talks, scolding Billy bitterly. Billy has made his request for money and is now waiting until his father gets the scolding off his chest and comes through with the money. He hasn't a doubt that he will get what he wants and is unaffected by his father's bitter words. Craig finally pauses for breath and Billy grins a little -

220

CRAIG'S OFFICE. CLOSE SHOT BILLY

He grins at his father as he says, with pretended seriousness:

TITLE:

"I'M GOING TO CANADA TODAY, YOU  
KNOW. YOU WOULDN'T WANT ME TO LEAVE  
A PILE OF UNPAID BILLS BEHIND ME,  
WOULD YOU?"

Back: Billy finishes his title with an impudent grin.



221

INT. CRAIG'S OFFICE - CLOSE SHOT CRAIG

He looks up toward Billy quickly - his eyes blazing, ready for a bitter retort. Then he controls himself a little and says:

TITLE

"LET THEM SEND THEIR BILLS TO ME.  
I'D LIKE TO SEE HOW YOU SPEND THE  
AMOUNT OF MONEY YOU DO."

222

INT. CRAIG'S OFFICE - CLOSE SHOT AT DESK

Craig finishes his title and Billy laughs and shakes his head as he says - "Oh no - not a chance. You might learn bad habits, sir." Craig gives a snort of displeasure and gestures for Billy to get off the desk and go about his business. Billy gets to his feet - still not impressed very much by his father's anger. He watches his father a moment as Craig tries to resume his work. Then he drops his arm over his father's shoulder and leans down beside him and tries to wheedle him into giving him the money. Craig whirls around on Billy with quick anger and snaps out:

TITLE

"I TOLD YOU THE OTHER DAY - NO MORE  
FOR SIX MONTHS! THAT'S FINAL!"

Back: Craig glares at Billy for just a moment and then with another snort of anger, turns back to his work. Billy looks at the back of his father's head, in helpless acceptance of his father's decision - then lifts his shoulders in a gesture of resignation, picks up his hat and turns away out of scene - Craig works a moment and then looks off after Billy - who has exited toward his own office.

223

INT. CRAIG'S OFFICE

Craig in f.g. - Billy's office in b.g. Angle so that we may see the outside door to Billy's office. Billy is going through his office to his outside door. His father watches him. As he reaches the door, Billy turns back, pulling on his hat. He meets his father's eyes, inquiringly, and then lifts his hand to his hat in sort of a salute of resignation and then exits from office. As the door closes after Billy, Craig turns back to his desk - he sits thinking a moment - angry more out of sorts with Billy than ever before. Then he throws off all thought of the affair and resumes his work.

224

INT. MAIN OFFICE - AT HARPER'S DESK

Smithers is discovered at Harper's desk, talking to Harper eagerly and with an air of suppressed excitement. He finishes telling Harper that he must give him money to cover his margins. Harper answers that it is impossible - he hasn't the money. Smithers gets more excited as he says:

TITLE

"BUT, GODDAMNED MAN, YOU'RE NOT GOING TO LET WHAT YOU'VE PUT IN FOR THE LAKE OF A FIVE HUNDRED DOLLARS TO COVER YOUR MARGINS, ARE YOU?"

BACK: He finishes his title excitedly and Harper answers anxiously - "What else can I do? I haven't the money - I've told you that." Smithers turns half away with a gesture of impatience - then he turns back hurriedly as an idea comes to him. He leans close to Harper and says:

TITLE

"WHY DON'T YOU ASK THE BOSS FOR A LOAN? AN ADVANCE ON YOUR SALARY - HE'LL LET YOU HAVE IT."

BACK: Smithers finishes his title eagerly. Harper shakes his head - says he couldn't do that. But Smithers feels that Harper is wavering - he pushes his advantage firmly and finally makes Harper see that it is the logical, sensible thing to do. Harper finally consents, reluctantly and Smithers looks at his watch impatiently, urging Harper to hurry. Harper gets up slowly - dreading to ask Craig any favors and Smithers urges him on out of scene -

225

INT. MAIN OFFICE

Smithers urges Harper to go on - to hurry. Harper starts for Craig's door, reluctantly. The man whose desk is next to Harper's watches Harper with a sort of anxious sympathy. Jones, a rather unpleasant character whom we use for a bit in later sequence, looks from Smithers to Harper, with a sort of wise sneer - having heard the conversation and feeling sure that Harper's errand is going to be useless. (This stuff just to lead up to Jones' action in later sequence.) Smithers lights a cigar with nervous haste as he watches Harper.

226

INT. MAIN OFFICE - CLOSE TO CRAIG'S DOOR

Harper pauses at the door - dreading to interview Craig. He wears a nervous sort of smile - is rather pathetically helpless. He knocks timidly - waits a moment and then goes on into office, evidently having heard Craig call "come in."

227

INT. CRAIG'S OFFICE

Craig is working at his desk - having gone right on without looking up as he has called "Come in." Harper pushes the door open, rather timidly - stands looking toward Craig a moment and then closes the door carefully behind him. Craig pays no attention to him and Harper crosses over to the desk - with a certain reluctance. He waits for Craig to look up. After a moment, Craig looks up and asks, abruptly and impatiently - "Well, what is it?" Harper smiles - clears his throat nervously and says - "I wondered if you could help me, Mr. Craig. I've made a little investment and I need about \$500 to -" Craig interrupts him as he asks what sort of an investment. Harper smiles, gaining confidence a little, and explains about the stocks he has bought and that he needs the money for margins.

228

INT. CRAIG'S OFFICE - CLOSE TO DESK

Harper explains about needing the money for margins and Craig again interrupts - this time impatiently and in amazement - he says: "Margins? That's not an investment - it's gambling!" Harper explains, nervously, that it is the first time he has done such a thing - that he was so anxious to make a little stake for his daughter's sake - that he can't afford to lose what he has put in. He is pleading his case, with a pathetic sort of desperation, very earnestly. Craig listens, his face stern. Then as Harper pauses, seeing no hope whatsoever in Craig's face, Craig speaks -

TITLE

"I'M SORRY, HARPER, BUT YOU'LL HAVE TO TAKE YOUR LOSS AND LET THIS BE A LESSON TO YOU."

BACK: He finishes his title, as if concluding the interview. Harper knows there is no use in making any further plea. He starts to turn away when Craig speaks again - Harper turns back to listen - Craig says:

TITLE

"IF IT WERE ANYBODY ELSE BUT YOU I'D FIRE HIM. I CANNOT HAVE EMPLOYEES WHO PLAY THE MARKET."

228

(Continued)

BACK: Craig gestures with his pencil as he finishes his title. An anxious look comes over Harper's face. The thought of being discharged on top of the loss he will sustain, unnerves him. His hands tremble slightly as he clasps them together. He has no words with which to answer. Craig says - "I'll overlook it this time but you understand that this must be your last offense, don't you?" Harper answers quietly, "Yes sir." Craig nods "very well" and resumes his work. Harper turns away and starts toward the door - his shoulders drooping wearily -

229

INT. CRAIG'S OFFICE - CLOSE TO DOOR TO MAIN OFFICE

Harper enters to the door - his shoulders drooping wearily - pathetic in his defeat. He pauses just an instant and then opens the door. In the office outside, the purser of one of the Craig ships, is seen coming toward Craig's office. (He wears his ship's uniform and cap) He carries a small satchel, such as is used for the carrying of money from the ship. He meets Harper in the doorway - exchanges a word with him -

230

INT. CRAIG'S OFFICE

Craig looks up, sees the purser and speaks to him - shoving his other work aside. Harper goes on out, closing door after him. The purser goes over to the desk.

231

INT. CRAIG'S OFFICE - CLOSE TO DESK

Craig greets the purser with a fairly cordial manner and the purser is of the good natured type that usually receives cordiality. He puts the satchel of money on Craig's desk, smiles as he says - "Well, we had a pretty good trip this time, Mr. Craig." Craig asks a question or so - the two men talk as the purser opens the bag - takes out a long legal size envelope and hands it to Craig. Craig looks at the envelope -

(Continued)

231

(Continued)

INSERT

ENVELOPE, LEGAL SIZE WITH A LINE WRITTEN  
ON IT AS FOLLOWS:

FINANCIAL STATEMENT OF THE STEAMSHIP  
"LAURA CRAIG" -

BACK: As Craig opens the envelope and starts to examine  
the statement which is in duplicate - the purser starts  
taking the money out of the bag - bundles of bills -  
rolls of silver money - bundles of checks -

232

INT. MAIN OFFICE - AT HARPER'S DESK

Harper is explaining to Smithers that he did not get the  
loan. Smithers is very impatient about it - tries to ar-  
gue Harper into getting the money from someone else. Har-  
per refuses firmly and Smithers has a final word of -  
"Well, it's a darn shame you have to lose all you've put  
in." Smithers turns to go and Harper resumes his work.  
The man whose desk is next to Harper's, is not at his  
desk during this scene.

233

EXT. OFFICE BUILDING ENTRANCE

Billy is discovered in the entrance to the building.  
He is bothered by his father's refusal to give him  
money but is not taking it too seriously. (People pass  
him going and coming from building) Billy thinks a mo-  
ment and then steps forward a little to look down the street.

234

EXT. STREET (From Billy's angle)

Billy's car is down the street a little ways, parked at  
curb. Glenn is sitting in the car, waiting for Billy,  
smoking as he waits.



235

EXT. ENTRANCE TO OFFICE BUILDING - CLOSE SHOT BILLY

He draws back, from looking off toward Glenn. He thinks a moment, rubs his ear thoughtfully, smiles as he thinks of the predicament he's in and then takes out a coin and says to himself - "Heads I try again - Tails, I don't." He tosses the coin, catches it and then looks at it -

INSERT

COIN IN BILLY'S HAND - HEADS UP.

BACK: Billy looks down at the coin quizzically - then grins a little, puts the coin back in his pocket, buttons up his coat as if getting ready to go into battle and turns back into the building.

236

INT. CRAIG'S OFFICE - CLOSE TO DESK

Craig is checking over the money with the purser - marking down figures on a piece of paper as he counts each bundle of money. The money is spread out over the desk and the purser is sitting beside the desk - checking off on his report - Now Craig totals his various amounts and then turns to the purser and says:

TITLE

"ELEVEN THOUSAND EIGHT HUNDRED AND SIXTY-FIVE DOLLARS AND THIRTY-SIX CENTS. DOES THAT AGREE WITH YOUR FIGURES?"

BACK: Craig finishes title - the purser answers that it does and hands Craig the financial statement. Craig compares the two - is satisfied and okays the statement - hands the purser the okayed duplicate statement. The purser folds the duplicate statement - puts it in his pocket - gets his cap and then gets up to go. Craig also rises and starts out of scene toward the door with him. (Purser takes his satchel with him).

237

INT. CRAIG'S OFFICE

Craig goes to the door to main office with the purser - talking with him. The purser opens the door, steps through and Craig stands in the doorway, his back to his own office as he gives the purser some final instructions.

238

INT. BILLY'S OFFICE (With the door to Craig's office in f.g.)

Billy enters from the hall - turns and takes his key out of the lock, then closes the door and comes down to the door into his father's office. He looks in for his father and then, evidently hearing him at the door, looks in that direction.

239

INT. CRAIG'S OFFICE - DOOR TO MAIN OFFICE FROM BILLY'S ANGLE

Craig stands in the doorway, his back to room, talking with the purser. Purser in such position that he cannot see into office. General business of main office in b.g. of shot.

240

INT. CRAIG'S OFFICE - CLOSE SHOT AT BILLY'S DOOR

Billy looks at his father a moment - dreading to ask him again - rubbing his ear with a thoughtful grin as he frames up what he's going to say. Then as his eyes move across the room, they catch sight of the money on the desk (out of scene) and open wide at the sight of so much money.

INSERT

CLOSE SHOT OF CRAIG'S DESK, WITH THE BUNDLES OF MONEY ON IT (From Billy's angle)

BACK: Billy's face lights up as the thought comes to him that here's a chance to get what he needs - and to slip one over on his father. He considers the idea a moment, with a grin that indicates he isn't taking the thing very seriously - then he flashes a quick look toward his father -

241

INT. CRAIG'S OFFICE

Craig is seen in the doorway to main office. Billy in his doorway. Billy looks toward his father and then tip-toes softly down to the desk in the f.g. and quickly picks up a bundle of bills and goes back to his office. The whole thing is done lightly, not as if he's committing a crime but rather as a bad child would grab off the jam from the family cupboard. He goes straight toward his outside door.

242

INT. HALL OUTSIDE BILLY'S OFFICE

Billy comes out - closes the door carefully, still grinning like a kid who's stolen the jam. He runs through the bills hastily, then sticks them in his pocket and goes on down the hall - his worries over.

243

INT. MAIN OFFICE - MED. CLOSE SHOT AT DOOR TO CRAIG'S OFFICE

Craig finishes talking with the purser. The purser turns to go and Craig looks over toward the desk next to Harper's (Thompson's desk) sees that Thompson isn't there and says:

TITLE

"WINSIE'S THOMPSON?"

244

INT. MAIN OFFICE - HARPER'S DESK - THOMPSON'S AND ADJOINING ONE

Harper and the other clerk loom up - and Harper answers:

TITLE

"HE'S GONE UP TO THE TICKET OFFICE,  
SIR. IS THERE ANYTHING I CAN DO?"

BACK: Harper gets to his feet as he finishes title -

245

INT. MAIN OFFICE - AT DOOR TO CRAIG'S OFFICE

Craig looks at his watch and then nods to Harper (out of scene) to come into his office. Then he turns and goes on into his own office - leaving door open.

246

INT. CRAIG'S OFFICE

Craig crosses from the door toward the safe in his office - gets a small satchel from the floor and brings it back to the desk. Harper enters - closes door behind him and comes down to the desk. (Money still on desk)

247

INT. CRAIG'S OFFICE - CLOSE TO DESK

Craig sits down at his desk - Harper stands beside desk.  
Craig says:

TITLE

"I WANT TO GET THIS MONEY TO THE  
BANK BEFORE IT CLOSSES."

BACK: He finishes title - takes a pad of deposit slips  
out of his desk and starts to make out slip while Har-  
per starts to put the money in the bag.

FADE OUT

FADE IN TITLE

BILLY LEFT ON HIS TRIP TO  
CANADA AND A FEW DAYS LATER --

FADE OUT

248

INT. CRAIG'S OFFICE - MED. SHOT - FADE IN

Craig sits at his desk - very stern in manner - the  
purser and Harper are present - Harper centralized in  
the group. Three other men, one of them from the bank  
and the other two supposedly from the bonding company.  
Craig and the men from bonding company are talking to-  
gether. Harper looks from one member of the group to  
another - seemingly confused by it all. The man from  
the bank asks the purser a question and the purser an-  
swers by shaking his head and referring to Craig - Craig  
indicates that Harper was the only one who touched the  
money - the men all turn toward Harper - one of them  
questioning him. He seems confused as he answers - the  
seeming air of guilt that innocence so frequently wears.

CUT INTO ABOVE SHOT

249

INT. CRAIG'S OFFICE - CLOSE SHOT HARPER

A close shot of Harper as he looks from one member of  
the group to another - confused - hardly understanding  
that he is being accused of a crime -

250

INT. MAIN OFFICE - MED. SHOT

All the office force, including a gun-shewing stenographer and office boy, are grouped around Thompson's desk (the one next to Harper's). They are discussing Harper's case, the news having leaked out among them. Thompson is annoyed by it - his loyalty to Harper making him resent even a discussion. One rather aggressive chap, Jones, is holding forth. The stenographer asks a question in an awed manner and he answers her - the office boy is all ears. Thompson speaks up in Harper's defence and immediately all the others agree with him, all turning to look at Jones as if to say - "Now what have you to say against Harper now?" Jones is put rather on the defensive and speaks in that manner as he says:

TITLE

"WELL, HE WAS PLAYING THE STOCK MARKET! I KNOW THAT FOR A FACT!"

BACK: Thompson frowns as Jones speaks - the stenographer turns to another clerk and says - "Gee! That looks bad, doesn't it?" They all go on with their discussion - their sympathy with Harper.

251

INT. MAIN OFFICE - CLOSE TO OUTSIDE DOOR

The door opens and Linda enters - she pauses at the door a moment as she closes it, then turns toward the room. She is smiling and has no knowledge whatsoever of her father's predicament. She starts into the office. She carries a lunch box, having brought down her father's lunch which he has forgotten.

252

INT. MAIN OFFICE (Shooting from outside door)

As the office force see Linda, they hurry back to their own desks - all of them with a sudden feeling of guilt. They watch, uncomfortably, as Linda enters scene and goes toward her father's desk. Thompson smiles at her, sympathetically, trying to appear natural and easy in manner.

253

INT. MAIN OFFICE - CLOSE TO HARPER'S & THOMPSON'S DESKS

Linda stops beside her father's desk - looks at Th



253

(Continued)

with an inquiring smile and says:

TITLE

"WHERE'S MY FATHER?"

254

INT. MAIN OFFICE (SHOT OF THE REST OF OFFICE FORCE)

The other members of the office force are looking - or look up - at Linda and Thompson - wondering what he will tell her. That air of waiting for a blow to fall.

255

INT. MAIN OFFICE - HARTER'S & THOMPSON'S DESKS

Thompson hesitates just a moment and then tries to make his smile seem easy and natural - he indicates Craig's door and says that her father is with Mr. Craig. He is infinitely sorry for Linda. She smiles brightly and then sits down at her father's desk, with a little proprietary air. She hasn't noticed the rest of the office force's manner - still looking at Thompson as she says:

TITLE

"I BROUGHT HIS LUNCH. HE FORGOT IT THIS MORNING."

BACK: She finishes her title, indicating the lunch box. Thompson smiles - says he knows her father will be pleased. Linda murmurs a reply happily.

256

INT. MAIN OFFICE - NEAR JONES' DESK

Jones leans over to the man or girl near him and shielding his mouth with his hand says, with a wise sort of manner:

TITLE

"I GUESS THERE'S A LOT OF THINGS HE'S FORGOT LATELY."

BACK: Jones finishes his title and the other man frowns, shaking his head slightly at Jones and then looks off toward Linda, sorry for her and uncomfortably aware of the awkwardness of the situation.

257

INT. MAIN OFFICE - CLOSE SHOT LINDA

She moves the things about on her father's desk idly, then looks around the room -

258

INT. MAIN OFFICE - OTHER DESKS (FROM LINDA'S ANGLE)

All of the office force (except Thompson) see that Linda has caught them staring at her and resume their work hastily - some of them stealing glances at her again from under the brows. The office boy is unable to keep his eyes from her and stares -

259

INT. MAIN OFFICE

A general shot of the office - with same action - Linda looks away from the rest of the office to the things on her father's desk and immediately the clerks look at her - then she looks up again and they look away - Thompson is aware of their scrutiny of Linda and is made uncomfortable by it - afraid that Linda will suspect something. Then the outside door opens and a policeman and plain clothes man enter, stopping just inside the door - everyone turns and looks at them -

260

INT. MAIN OFFICE - CLOSE TO OUTSIDE DOOR

A flash of the cop and plain clothes man as they look around the office.

261

INT. MAIN OFFICE (FROM THE OUTSIDE DOOR)

A flash of the office force as they stare at the policemen - the office boy with his mouth hanging open. There is a tenseness in the atmosphere - as if a blow had fallen which had been expected but nevertheless hard to realize now that it had come. Linda looks at them inquiringly - not for one moment associating them in any way with

261

(Continued)

her father. Then the stenographer gives the office boy a sudden poke - he jumps to his feet and goes over to the policeman - with a certain hesitancy and awe-struck wonderment. The plain clothes man asks for Craig and the boy leads the way to Craig's door - all the others watching with a sort of breathlessness. The boy knocks on Craig's door and then as someone inside evidently calls "Come in" the plain clothes man opens the door - he and the cop go into Craig's office - closing the door after them - the boy turns back toward the main office - sort of awe-stricken. Then with one accord, all the force turn and stare at Linda -

262

INT. MAIN OFFICE - CLOSE SHOT LINDA

Linda looks around the room - slowly it begins to dawn upon her that everyone in the room knows of something which she doesn't know - and that somehow it concerns her. A sort of stunned terror comes into her eyes as she searches the faces that are looking at her - Then at the climax of her anxiety - just as she feels she cannot endure it another moment - that she must scream, Thompson leans into scene and reaches for her hand, in sympathy. Linda turns to him and asks piteously: "What is it? Why do they all stare at me?" But before he can answer Linda gives a quick start and looks toward Craig's door - Thompson turns and looks -

263

INT. MAIN OFFICE (REST OF OFFICE FORCE)

A flash of the others of the office force (without Thompson and Linda) as they look toward Craig's door -

264

INT. MAIN OFFICE - AT CRAIG'S DOOR

The door is being opened from inside and now Harper and the two cops come out - Craig is seen inside talking with the purser and banker - the two men from the bonding company are behind Harper and the cops - Harper turns, rather timidly as the innocent person would do, to the plain clothes man and asks "May I get my hat?" The man nods abruptly and Harper turns and looks toward his desk - seeing Linda (out of scene) for the first time, with a little start of surprise - the cop closes door to Craig's office.

265

INT. MAIN OFFICE - HARPER'S & THOMPSON'S DESK (From Harper's angle)

Linda is looking at the group in the doorway in wonder. Her heart almost stops beating - she is unable to speak for an instant and then she jumps to her feet and cries out - "Father!" She takes a quick step forward.

266

INT. MAIN OFFICE - MED. SHOT

Harper goes over toward his desk with quick steps - heart-broken that Linda must see his arrest and trying to bear up - trying to keep her from knowing what is going on. She meets him beside the desk - Harper smiles at her bravely - Thompson is watching sympathetically - Then before Linda can say anything, Harper sees his lunch box - he tries to put on a brave front - tries to act as if nothing were wrong - he drops his hand on the lunch box and smiles bravely but pathetically as he says:

TITLE

"I GUESS I FORGOT MY LUNCH,  
DIDN'T I? THANK YOU, TRAP."

BACK: As he finishes his title, Linda moves closer to him quickly, almost throwing herself in his arms as she begs him to tell her what has happened. She knocks the lunch box off the desk as she brushes past it and it falls unnoticed by anyone. Thompson gets to his feet and moves closer to them, reaching out a hand toward Harper - the rest of the office force are staring hard - all struck dumb, most of them sympathetic but not knowing what to do or say. The two cops stand off at a little distance, watching impassively - the other two men, (from bonding company) whispering together.

267

INT. MAIN OFFICE - CLOSE SHOT GROUP

Harper, Linda and Thompson - with cops barely out in on side lines. Linda is begging her father to explain - desperate in her pleading - He tries to comfort her - patting her gently on the shoulder as he tries to quiet her fears - tries to say that there has been a misunderstanding about something and that it will all come out right. Thompson reaches for Harper's hand and grips it tight. Linda turns to Thompson and begs him to tell her - Thompson's eyes fill with tears - tears of which he is unaware almost. He can't speak and Linda turns back to her father. Then the plain clothes man moves into scene and says they will have to go now. Harper turns toward them - smiles faintly as he says he is ready. Linda renews her pleading - frantic - almost hysterically. She clings to her father - moving on out of scene with him as he starts to go.

268

INT. MAIN OFFICE

All the force watch closely as the little group move toward the door. Linda clings to her father, begging him to tell her about it all. He tries to comfort and quiet her. Some two or three men - followed by the stenographer and office boy, suddenly all make up their minds at once to go to Harper. They crowd around him - trying to say words of comfort. The plain clothes man finally takes charge - breaks up the leave takings and opens the door to the hall. Harper gets his hat from a rack near the door (if he has not taken it from near his desk) and the little group - Harper, Linda, two cops and two men from bonding company, -go on out into the hall - the door closes after them - the office force all look at the closed door - then slowly around at each other - none of them finding anything to say -

269

INT. MAIN OFFICE - CLOSE SHOT AT THOMPSON'S DESK

Thompson blinks back the tears that have filled his eyes - then as he looks down he sees Harper's lunch box on the floor. He stoops and picks it up - sets it on Harper's desk, out of scene -



270

INT. MAIN OFFICE - CLOSE SHOT HARPER'S DESK

There is something pathetic about Harper's empty desk -  
Thompson's hand sets the lunch box down on the desk. Then  
the hand is withdrawn - hold on the desk - with the lunch  
box for a moment and then -

FADE OUT

FADE IN ON

TITLE

THE LIFE - OR HONOR - OF A WERE CLECK IS OF  
SMALL IMPORTANCE TO THE METROPOLITAN PRESS.  
BILLY HEARD NO WORD OF ALL THAT HAD HAPPENED.  
UNTIL -

FADE OUT

FADE IN ON

271

INT. CRAIG HALL MED. SHOT

Shooting toward the outside door - As Billy, carrying a couple of suitcases - just returned from his hunting trip - enters from outside, with characteristic dash. He drops the cases just inside the door - is met by the butler, who enters from the back of the hall. Billy greets him happily - strips off his coat and gives it, with his hat, to the butler. The butler is glad to see him - is fond of Billy and his happy-go-lucky nature - asks him if he had a good trip - Billy answers enthusiastically - talks for a moment - then asks-

TITLE

"WHERE'S DAD? IS HE HOME FROM THE OFFICE YET?"

272

INT. CRAIG HALL CLOSE SHOT

Billy and the butler - as Billy finishes title - the butler shakes his head that Craig is not home yet - says -

TITLE

"HE SHOULD BE HERE ANY MINUTE. THERE'S A YOUNG LADY WAITING TO SEE HIM NOW."

BACK TO SCENE He finishes title - indicates the direction of the library. Billy is interested - asks a quick question - who she is - the butler answers that he thinks the name is Harper - Billy shows surprise and quick interest - looks quickly toward the library - his face lighting up - starts out of scene toward the library -

273

INT. CRAIG LIBRARY CLOSE TO DOOR TO HALL

As Billy throws open the door - coming into the library - stops in f.g. - his face alight at the prospect of seeing Linda - stops - as he sees her out of scene - starting to speak a cheerful greeting - it is halted as he sees her - a slightly puzzled expression comes over his face - as he sees her out of scene crying - he speaks her name with swift concern - starts out of scene toward her -

274

INT. CRAIG LIBRARY CLOSE SHOT LINDA

She has been sitting alone in the library, waiting for Craig's return in order that she might plead with him to help her father - and she has been crying. Her head lifts as she hears Billy - she brushes hastily at her tears - her face lighting up a little through the tears as she sees him. Billy enters scene - concerned - looks at her closely - asks her anxiously what the matter is. Linda asks him in surprise if he doesn't know - he shakes his head - indicates the hall that he has just come back - asks her again what it is. With his questioning Linda's worry floods back over her - she averts her head quickly to hide the tears that start again - Billy's hands go about her shoulders in concern - she ~~talks~~ starts to talk in quick, jerky sentences as she starts to tell him about it. Billy is surprised at what she says - the knowledge that Harper is in trouble - but his surprise is incredulity rather than any shock that would come from the knowledge that he - Billy - had had anything to do with it. He does not connect Harper's trouble with his own act at all. Linda talks for a moment - explaining - then Billy says incredulously -

TITLE

"ROBBERY - YOUR FATHER? IMPOSSIBLE!"

BACK TO SCENE He finishes title - Linda says that it is true - Billy can't believe that it can be serious - asks her a quick question or two - she answers - He starts to reassure her - telling her confidently that it can't be serious - that everything will surely turn out all right-

275

INT. CRAIG LIBRARY MED. SHOT

Billy trying to comfort and reassure Linda - as the door from the hall opens and Craig enters - stops as he sees them. Billy hears his entrance - turns and sees him. Craig is rather surprised at the situation - his manner stiff in his greeting of Billy as he says, "Well, Billy. I didn't know you had come back." - looks at them inquiringly. Billy's face brightens a little - he cannot think that his father knows all about the affair - believes that he will surely be glad to help straighten it out. He leaves Linda - crosses hastily to his father. Linda looks after him - wiping at her eyes - trying to collect herself - gets to her feet -

276

INT. CRAIG LIBRARY CLOSE SHOT AT DOOR

Craig as Billy comes into scene to him - Craig's manner and his greeting of Billy are reserved - Billy a little eager - they shake hands in greeting - Billy starts

scene continued

276-cont'd.

at once to talk about the situation with Harper, and what Linda has told him - saying that it surely can't be serious - asking for assurance that he can pass on to Linda. Craig's face tightens a little as he listens - doesn't want to be questioned in his judgement in this matter. Linda comes into scene - listens a moment - Craig gives no sign of sympathy - is about to speak - Linda sees that his reply is not going to be favorable - with a little cry she pushes ahead of Billy - half frantic - starts to make her appeal to Craig herself - all of her reserves of feeling gone as she makes the last desperate plea. Billy watches helplessly - Craig gives no sign of softening - stiffens a little. She cries -

TITLE

"HE DIDN'T DO IT - I KNOW HE DIDN'T! HE  
COULDN'T HAVE! CAN'T YOU BELIEVE ME?"

BACK TO SCENE She finishes title - Craig looks at her with no sign of yielding or sympathy - she watches him - locking at him searchingly - a quick little panic of fear comes over her as she senses that he is going to refuse - she seizes him by the arm as she starts desperately to plead again - trying to forestall his refusal. Craig stops her - says quietly but with great firmness -

TITLE

"I AM SORRY - BUT IT IS IN THE HANDS OF THE  
BONDING COMPANY. THERE IS NOTHING I CAN DO."

277

INT. CRAIG LIBRARY      CLOSE SHOT LINDA

As she hears - shows the effect of his refusal - a shuddering little gasp is torn from her - of desperation and a foretaste of defeat. For a moment she is almost stunned - then a haunting fear shows in her eyes as she thinks what a refusal will mean - her lip quivers - she gathers herself to try to plead again - starts to talk - desperate - saying that her father is all she has - that he wouldn't hurt anyone - that they can't take him away from her -

278

INT. CRAIG LIBRARY      CLOSE SHOT OF THE THREE

As Linda starts to plead again - holding desperately to Craig's arm - Billy watching - makes a futile move to interfere, but restrains himself. Craig listens, with his face tight - quietly but firmly takes her hand from his arm as he says -

TITLE

"IF HE IS INNOCENT, THAT WILL COME OUT AT THE  
TRIAL. I CAN DO NOTHING FOR YOU."

scene continued

278 cont'd

BACK TO SCENE He finishes title - turns and exits from scene with firm dignity! Linda looks after him - silenced - feeling her last hope of averting the trial slipping from her. She makes a helpless move to stop him - then to start after him - tears rising to her eyes swiftly - her mouth quivering. Billy stops her very gently - she makes an instinctive move to throw off his detaining hand - resentful against everything that has to do with the Craig house. But Billy, who is sobered now, looks at her with an appealing look - she realizes that he is not against her, and is immediately contrite. Gently Billy asks her to go - to let him talk to his father - Linda looks at him searchingly - grateful - cannot say a word - turns toward the door. Billy holds the door open for her - as she goes through he calls to the butler in the hall beyond - the butler comes down - Billy says to him -

TITLE

"SEE THAT MISS HARPER IS TAKEN HOME IN MY CAR."

BACK TO SCENE He finishes title - butler says that he will - Linda turns back - gives Billy a grateful, tearful smile - wan, but with a little hope in it. He smiles in an effort to cheer her - tells her not to worry - she leaves - he watches after her a moment - then closes the door and starts out of scene toward his father.-

279

INT. CRAIG LIBRARY CLOSE SHOT

Craig with room for Billy - Craig has crossed to the other side of the room - knows that Billy is going to protest - does not want interference - is sure that his position in this matter is right, and will stand by it. His face is a little set and grim - he turns as Billy comes into scene - faces his son without speaking - waiting for the protest that he knows will come. Billy is disturbed - can't really feel that the matter is as serious as it seems - tells his father that all this surely can't be true - that Harper can't have done anything very serious - and even if he has there surely isn't any need to be as severe as this with him. Craig interrupts shortly - tells Billy that he will have to ask him not to interfere in this - says -

TITLE

"I WILL HAVE TO ASK YOU NOT TO INTERFERE IN THIS, BILLY. IT IS TOO SERIOUS A MATTER JUST TO BE DROPPED."

BACK TO SCENE He finishes title - Billy is troubled - asks what in the world the trouble is - what happened - Craig starts to explain briefly -



280

INT. CRAIG LIBRARY CLOSE SHOT CRAIG

As he starts to explain - pantomiming with short, forceful gestures - says that the purser came in - they checked over the money - it was spread out on his desk - they finished the check, and he asked Harper to take the money to the bank - that he knew Harper had been ~~glam~~ gambling on the market - and that when the money was checked at the bank it was found to be short -

281

INT. CRAIG LIBRARY CLOSE SHOT BILLY

As he listens - intent in a disinterested sort of way - then, suddenly, as his father talks, the realization begins to come to him of just what the occasion was. A quick, startled look comes into his eyes - the shock of it - for the moment he is incredulous that it can really be true - that it was the thing which he did that has caused this situation. He listens with a startled sort of interest - as the certainty grows on him -

282

INT. CRAIG LIBRARY CLOSE SHOT BOTH

As Billy listens intently and Craig talks - Craig is not looking at Billy particularly - finishes his account of the circumstances - says -

TITLE

"I NEVER LEFT THE ROOM AND HARPER WAS THE ONLY MAN WHO EVEN KNEW THE MONEY WAS THERE. YOU SEE THERE CAN'T BE MUCH DOUBT."

BACK TO SCENE He finishes title - makes a short gesture of finality that that is all. Billy stands staring at him - transfixed for the moment as the full realization bears in on him -

283

INT. CRAIG LIBRARY CLOSE SHOT BILLY

As he takes the full effect of what his father has told him - knows now beyond a doubt that it has been his act that has done this. It is a terrible jolt to him - the first really serious thing that he has ever gone up against in his happy-go-lucky life. He starts to speak - can't - tries again - then stops suddenly as a little shadow of fear comes into his eyes with the thought of what his saying that he did it will mean to him. He

scene continued



283-cont'd

thinks quickly - his eyes growing more and more furtive. shoots a quick look at his father out of scene, with the quick fear that his father may have read his thoughts on his face - a shade of relief comes when he feels that he is safe. Then his better instincts rise again - it is a combat between fear for himself and his instinct to do right - he starts again to speak - then stops abruptly again as the fear rises. A hunted look comes over his face - he gives a quick, instinctive look around the room - as though he felt himself caught - hemmed in - quickly laboring under deep emotion, he turns away out of scene -

284

INT. CRAIG LIBRARY SHOT OF BOTH

As Billy turns - takes a step or two toward the windows - stops - his father looks at him - attributes his behaviour to his desire to argue the matter - doesn't speak. Billy stands motionless a moment - thinking harder than he has ever thought before in his life - then uncertainly he starts to turn back toward his father - his mind half made up to tell him - stops and turns quickly in the direction of the door of his mother's room as he hears someone enter - is startled at any sound. Craig turns and looks more slowly in the same direction - they see-

285

INT. CRAIG LIBRARY CLOSE SHOT

Of a maid - at the door to Mrs. Craig's bedroom - as she says -

TITLE

"YOUR MOTHER HEARD YOUR VOICE, MR. BILLY.  
SHE WANTS YOU TO COME IN."

286

INT. CRAIG LIBRARY CLOSE SHOT BILLY AND CRAIG

As they hear - Craig nods that they will be in - the maid, in the b.g., goes on back into the bedroom. Billy stands helplessly a moment - wanting to say something, and yet afraid - his father tells him curtly to come on and they will go in - turns to go - stops and tells Billy with a warning gesture that Mrs. Craig must not be worried by any word of this trouble. Billy nods dumbly - Craig starts for the bedroom - Billy follows more slowly - miserable -

287

INT. MRS. CRAIG'S BEDROOM MED SHOT

Mrs. Craig sitting up in bed - the maid with her - Craig enters from the library - Mrs. Craig asks eagerly if Billy is there - if he is coming. Craig says that he is right there - the gentleness that is always present in his manner with Mrs. Craig overshadowing the severity of his mood when he talked with Billy. Billy comes to the door - his mother calls his name delightedly - asks him if he had a good trip. For a moment Billy does not start toward her - is deeply troubled - his father gives him a quick look - Billy realizes that he must play the game with his mother - with an effort he lifts his shoulders - forces a smile - keeping his trouble from showing as he answers more gaily - starts toward her - laughing - kisses her - starts laughingly to tell her about his trip - his father watching - this entrance into the mother's presence postponing any desire of Billy's to tell the truth. And as he talks with his forced gaiety-

FADE OUT

FADE IN ON

TITLE

IT WAS THE FIRST REALLY BIG DECISION WITH WHICH BILLY HAD EVER BEEN FACED. AND UNTIL TIME FOR THE TRIAL THE NEXT DAY HE LIVED IN A TORMENT OF UNCERTAINTY.

FADE OUT

FADE IN ON

288

INT. COURT HOUSE CORRIDOR

The corridor outside the court where Harper is to be tried. There are a number of people in the corridor - reporters - court officials - going into the courtroom and passing to and fro. Billy is in the corridor outside the court room doors - nervously pacing up and down - smoking nervously - under a heavy mental strain. He is furtively watching the door to the court room - paces down to the f.g. - stops as he sees a couple of men come from the courtroom - stop in the door - one of them - a court bailiff - indicates Billy to the other - a lawyer. Billy hurries down to meet him - the lawyer waits and the bailiff goes on back into the court -

289

INT. COURT HOUSE CORRIDOR CLOSE SHOT

As Billy hurries up to the man - is so nervous and concerned over his situation that he can't find the words he wants. The lawyer has a card - Billy's on which a

scene continued

289-cont'd

message has been written - he looks at it - back to Billy - says -

TITLE

"I AM THE DEFENSE LAWYER IN THE HARPER CASE. YOU WANTED TO SEE ME, MR. CRAIG?"

BACK TO SCENE He finishes title - Billy nods eagerly - trying to control his nervousness - asks a halting question - as to what the lawyer's opinion about the merit of the case is. The lawyer considers a moment - then answers -

TITLE

"WHY, THERE SEEMS TO BE GROUND FOR A REASONABLE DOUBT IN THIS CASE- ENOUGH THAT I BELIEVE I CAN CLEAR HIM."

BACK TO SCENE He finishes title -

290

INT. COURT HOUSE CORRIDOR CLOSE SHOT BILLY

As he hears the title - a gleam of hope lights up his face - he controls it quickly - says nervously - trying to cover his nervousness and speak calmly -

TITLE

"I - I'D HATE TO THINK OF A MAN BEING PUNISHED - WHO MIGHT BE INNOCENT. IF - IF MONEY CAN HELP - "

291

INT. COURT HOUSE CORRIDOR CLOSE SHOT BOTH

As Billy finishes title - pauses, his hand going half way toward his breast pocket where his wallet is, in suggestion that he will stand any expense. The lawyer smiles faintly - says it's hardly a question of that, and that he'll do everything he can, of course. Billy doesn't know what to say next - as he stands awkwardly a bailiff appears in the door in the b.g. - calls to him that his case is due up - the lawyer excuses himself quickly - exits - Billy watches after him -

292

INT. COURT HOUSE CORRIDOR CLOSE SHOT BILLY

Very worried, as he watches after the lawyer - gives a slight start, his eyes fixing, as he sees -

293

INT. COURT ROOM THRU DOOR TO HALL FROM BILLY'S ANGLE

The lawyer standing in the door so that it is held open a moment - the door that leads into the railed enclosure

scene continued

293-cont'd

for the court and the prisoner, with the lawyers. In the b.g. Harper is being led into the room - brought down to the bar, ready for his trial. Close the iris down to pick out just his figure - just a little bent by the weight of this trouble - pathetic - then widen it again as he comes down. The lawyer who has been standing in the door moves on inside - the door swings shut - cutting off the view of the court -

294

INT. COURT HOUSE CORRIDOR CLOSE SHOT BILLY

As he stands transfixed - after having seen Harper. With an effort he wrenches his eyes from the closed door - pain and extreme agitation showing on his face. He stands irresolute a moment - looking toward the courtroom - can't make up his mind to go in. Nervously he takes out his cigarette case - opens it -

INSERT

BILLY'S CIGARETTE CASE - OPEN - FULL OF CIGARETTES - AS HIS HANDS TAKE OUT A CIGARETTE -

BACK TO SCENE as Billy nervously takes out the cigarette - puts the case back - lights the smoke absently - stands irresolute a moment longer - can't stand the tension of being so near, and can't face the situation by going in - turns suddenly and starts out of scene toward the b.g. - going out of the building - hurrying as  
FADE OUT

FADE IN ON

295

EXT. COURT HOUSE STREET MED. SHOT

Shot, if we can get it, of Billy's car, with Billy in it, in front of the Court house. He is sitting slumped down in the seat - the car is the Rolls roadster - it is a couple of hours after the corridor - Billy wears the same clothes -

296

EXT. COURT HOUSE STREET CLOSE SHOT BILLY

In his car - slumped down in the seat - very nervous and agitated - has been waiting some time to find out the result of the trial - hoping that Harper will be cleared, and fearing that he won't. He shifts in the seat uneasily - is smoking a cigarette nervously - it is half burned - he looks at it - nervously throws it away - fidgets again in the seat and looks up toward the court house out of scene - nervously pulls out his cigarette case and opens it -

scene continued

296-Cont'd.

INSERT

BILLY'S CIGARETTE CASE- AS HIS HAND TAKES  
OUT THE LAST CIGARETTE LEFT IN THE CASE

BACK TO SCENE As Billy lights the cigarette - puffs at  
it with the long, unnatural inhales of a man whose nerves  
are on edge - looks off toward the court house again -  
sits up - his attention suddenly fixed -

297

EXT. COURT HOUSE STREET MED. SHOT

Shooting along the street - taking in only part of the  
Court House building - Billy's car at the curb - a half  
dozen men coming into scene and moving off down the  
sidewalk - apparently coming from the courthouse. One  
young chap - a reporter - comes out - Billy is watching  
anxiously - the reporter sees him - calls hello to him -  
starts on down the street - Billy tells him to come over  
to the car - the reporter goes over -

298

EXT. COURT HOUSE STREET CLOSE SHOT AT CAR

The reporter and Billy - as the reporter asks him how  
things are - Billy does not want to appear too anxious -  
asks hesitantly how the trial came out - indicating the  
court house - watching the reporter intently. The  
reporter asks which trial - Billy tells him - playing  
for the pause for a moment. The reporter, says, "Oh,  
yes - that's right. Your father was mixed up in that,  
wasn't he?" - Billy nods - the reporter says lightly -

TITLE

"Oh, THE OLD MAN GOT OFF LIGHT. THEY  
ONLY GAVE HIM A YEAR."

BACK TO SCENE He finishes title - Billy is stopped dead  
by the news - doesn't move - the reporter carelessly  
says he has to be getting on - that he'll see Billy later -  
exits. Billy sits numbly for a long moment - his face  
drawn - what has happened has left no way out for him -  
his last hope is gone. Numbly he looks around - then  
his eyes fix slowly as he sees -

299

EXT. BRIDGE OF SIGNS MED. LONG SHOT

A shot to be taken in New York - of the exterior of the  
Bridge of Signs as it would be seen from the street -

TITLE

THE BRIDGE OF SIGNS

Scene continued



299 cont'd.

BACK TO SCENE - to the scene of the bridge - and if desired double in as Billy thinks of it, the figure of Harper, bent and miserable, going slowly over the bridge then fade it out, leaving only the bridge -

300

EXT. COURT HOUSE STREET CLOSE SHOT BILLY

In his car - staring at the bridge - can't look away from it - slowly the haunted, furtive look comes into his eyes again - as his fear grows greater than his remorse - he looks quickly down from the bridge - can't stand it any longer - with his fear looks quickly around - his gaze fixes as he sees -

301

EXT. COURT HOUSE STREET FROM BILLY'S ANGLE

Flash of a small detachment of policemen coming down the sidewalk - four or five - on their way to post a relief of patrolmen - coming toward Billy -

302

EXT. COURT HOUSE STREET MED. SHOT

To take in the police and Billy's car - as they come down the sidewalk toward him - he gives a fearful look at them - then, with a hurry born of fear, he starts his car - throws it hurriedly into gear - pulls out from the curb - in a hurry to get away from them - fearful because of his conscience - driving away quickly as

FADE OUT

FADE IN ON

TITLE

THE BRIDGE OF SIGNS HAS SEEN MANY A HEARTBREAK-  
THE DEATH OF MANY A HOPE.

FADE OUT

FADE IN ON

303

INT. BRIDGE OF SIGNS MED. CLOSE SHOT

The passageway - the approach - at the courthouse end of the bridge of signs - to be constructed from photographs Harper and Linda are there, with the couple of attendants who are to take Harper across into the prison. He is saying his last goodbye to Linda before he goes over. She is clinging to him - crying - Harper is trying to be

scene continued



303-cont'd.

brave and consoling - trying to tell her it will be all right - petting and soothing her. Linda says fiercely - "But you didn't do it, Daddy - I know you didn't!" Harper says gently - holding her a little away from him so that he can look into her eyes -

TITLE

"AS GOD IS MY JUDGE, HONEY, I'M INNOCENT.  
AND AS LONG AS WE KEEP OURSELVES RIGHT,  
THINGS ARE BOUND TO TURN OUT FOR THE BEST  
IN THE LONG RUN."

BACK TO SCENE He finishes title - trying to comfort her. Linda tries to smile - says she knows that - trying desperately to be brave. The guard says that he must go - Linda throws herself against him to kiss him a last time - he kisses her - tells her to be brave - turns and tells them he is ready. Linda stands motionless, holding onto herself with a great effort as she watches - standing tense. A guard stays with her to take her out. If there are doors at the end of the passage that is the bridge, Harper is taken through them - they swing closed behind him. Just as they do, a warden comes through in the other direction with a couple of manacled prisoners that he is taking into the court house for trial - very rough, brutal-looking men. They brush almost against Linda - she looks at them with a horrified little cry - realizing that these are the men with whom her father is going to be thrown - watches them with for a moment in horror - then with a cry she flings herself past the guard, who tries to stop her - rushes through the doors onto the bridge -

304

INT. BRIDGE OF SIGNS

The actual corridor - Harper being led across as Linda bursts through - calls frantically to him. He hears her - stops - she rushes to him - flings herself into his arms, sobbing - cannot stand the thought of his being taken. He tries to comfort her and soothe her - but she is hysterical - clings to him - won't let him unclasp her arms from about his neck when the guards sign to him that he must come on. The guard that was with Linda has come through after her - tries to tell her that she must come on - she only clings tighter to Harper, sobbing. The scene holds a moment - the guards not knowing what to do - then one of them gives an order - they have to take Harper across - and two of the guards pull Linda from her father's arms - Harper standing helplessly - knowing it is inevitable - Linda struggling and screaming - hysterical. And as she is taken away, and the guard tells Harper to come on - starts to lead him on across to the prison - Linda struggling to free herself to go to him -

FADE OUT

FADE IN  
TITLE

(Run this title in slightly different type)

NO MAN EVER OFFENDED HIS OWN CONSCIENCE BUT  
FIRST OR LAST IT WAS REVENGED UPON HIM FOR IT.  
SOUTH.

FADE OUT

FADE IN

305

INT. CRAIG'S LIBRARY MED. SHOT NIGHT

Craig is seated at a large desk and Billy stands beside the desk. Craig is listening with horrified amazement as Billy confesses to having taken the money. Billy's conscience has tortured him until he seems worn and desperate. He says that he took the money, without thinking of any consequences, to pay a debt of honor. Craig sneers at him as he answers: "Debt of honor? You mean that you turned thief in order to pay a gambling debt!" Craig is very bitter, very antagonistic, making Billy's task much harder by his way of taking the boy's confession.

306

INT. CRAIG'S LIBRARY CLOSE SHOT BILLY

Utterly miserable, tortured by his conscience. But his father's attitude naturally makes him spring to his own defense a little. But it is not with any thought of being let off but rather as a statement of fact that he says-

TITLE

"I DIDN'T THINK OF IT AS STEALING. I THOUGHT  
IT WAS OUR MONEY AND - I WAS JUST TRYING TO  
SLIP ONE OVER ON YOU."

307

INT. CRAIG'S LIBRARY CLOSE SHOT AT DESK

Billy finishes his title, with shame at the thought of his own irresponsibility. His father looks up at him with a snort of contempt and then as Billy's eyes falter and look away, Craig turns toward his desk - thinking. A wave of disgust with himself sweeps over Billy and the words fairly burst from him as he says, bitterly:

TITLE

"IF I'D BEEN MAN ENOUGH I'D HAVE GONE IN THAT  
COURTROOM TODAY AND TOLD THE TRUTH."

BACK TO SCENE Craig turns quickly and looks up at Billy, startled. He has not thought of Billy confessing publicly. On the other hand, Billy has no thought of doing anything

scene continued

307 cont'd

else - has thought that this is what his father would expect him to do. He is not looking at his father but now as Craig gets to his feet - startled and almost ready to ask Billy what he means, Billy turns and meets his father's eyes squarely - and says:

TITLE

"IT'S TOO LATE TO SAVE HARPER THE HUMILIATION HE SUFFERED BUT AT LEAST I CAN GET HIM CLEARED AND TAKE MY PUNISHMENT."

BACK TO SCENE As he finishes his title, Craig's eyes blaze and he snaps out "You'll do nothing of the kind!" It is Billy's turn to be startled - he looks at his father questioningly, as if to say - "What do you mean?"

308

INT. CRAIG LIBRARY CLOSE SHOT CRAIG

Craig glares fiercely at his son as he demands:

TITLE

"DO YOU THINK I WANT MY SON KNOWN 'S A THIEF?"

309

INT. CRAIG LIBRARY CLOSE SHOT BILLY

Completely amazed - almost horror-stricken that his father will argue such a point of honor, he says:

TITLE

"BUT, GOOD LORD! I CAN'T LET AN INNOCENT MAN STAND THE GAF FOR SOMETHING I'VE DONE!"

310

INT. CRAIG LIBRARY MED. CLOSE SHOT AT DESK

Billy finishes his title and he and his father stand, eyeing each other steadily for a moment - while the scene holds tensely like a tableau. Then Craig begins to weaken - his face softens and grows sad. Falteringly, like an old man, broken and humiliated, he turns to his desk and sinks down, resting his head in his hands. Billy looks down at him, with genuine shame and brief that he has brought this shame upon his father. Hesitantly, like a child who wants to say he is sorry - Billy steps closer to the desk and reaches out a hand-tremblingly, for his father's shoulder. Craig slowly raises his head - looking straight ahead -

311

INT. CRAIG LIBRARY CLOSE UP CRAIG

He looks straight ahead - his eyes dumb with misery as he says:

TITLE

"I AM THINKING OF YOUR MOTHER."

312

INT. CRAIG LIBRARY CLOSE UP BILLY

As he hears the title, his eyes close and he sets his teeth, fighting back the temptation to keep quiet because of his mother. Then slowly his eyes open - all the misery of his soul shows in his set face. Then into his eyes come the high light of courage and his head lifts a little - he knows that he must go through with this, no matter what sorrow he may cause his mother, or father. He must be honest with himself first of all.

313

INT. CRAIG LIBRARY CLOSE SHOT AT DESK

Billy stands looking straight ahead, like a soldier who waits for the word to go into battle. Craig turns and looks up at him - sees the boy's determination written in his face. Slowly Craig gets to his feet and stands facing Billy - Billy turns to face him and Craig says quietly, almost pleadingly:

TITLE

"PROMISE ME YOU'LL DO NOTHING TONIGHT. GIVE ME UNTIL MORNING TO THINK OF A WAY TO TELL HER."

BACK TO SCENE He finishes his title - Billy hesitates just a moment, searching his father's face and finding only grief and pleading there, he says quietly: "I promise." Craig holds out his hand and Billy takes it, pledging to keep his word. There is an awkward pause between them for an instant and then they both turn away, out of scene toward the hall door, together.

314

INT. CRAIG'S HALL (Door to library at edge of scene in f.g.)

The butler is discovered coming into scene, past camera, with the evening paper. He goes toward the library doors - then steps back as the door opens and Craig and Billy appear in the doorway. Craig gives a glance toward the butler, then says a word to Billy. Billy nods and goes on to the stairs. As Billy goes upstairs, Craig turns - takes the evening paper from the butler - looks up the stairs toward Billy, then leans close to the butler and says, quietly: "Keep your eye on my son and if he gives any indication of leaving the house, inform me at once." The butler answers - "Yes, sir."

scene continued

314 cont'd.

Both of them give another look up the stairs - Billy has gone out of sight by now. Then Craig turns back into the library, closing the door after him. The butler looks up the stairs again and then sits down - near the door to library - watching the stairs -

315

INT. CRAIG LIBRARY MED. CLOSE SHOT AT DESK

Craig enters - sits down and takes the phone. There is a complete change in his manner - a sort of craftiness and slyness. He has no intention of letting his son go to prison and means to take steps to prevent it. He speaks a number into the phone - then as he waits - FADE OUT.

FADE IN

316

INT. CRAIG LIBRARY

It is supposedly several hours later and the library is lighted only by one light concentrated on the desk. Craig sits at the desk and near him two rather rough looking characters, the captain and first mate of one of Craig's ships. They are dressed in sea-going clothes, and listen carefully to what Craig is saying to them. The butler stands at the hall door, with the door cracked just a little - watching out into the hall.

317

INT. CRAIG LIBRARY CLOSE TO DESK

Craig gives the two men instructions about keeping Billy on board their boat for a year - liberty while on the high seas and a prisoner while in any port. There is a certain sadness in Craig's face as if making these arrangements was not a happy arrangement, but a sad and necessary duty. He gives the captain some money - the captain puts the money away carefully and listens respectfully to Craig's instructions.

318

INT. CRAIG LIBRARY CLOSE TO HALL DOOR

Flash of the butler, peering thru the crack of the door. Suddenly he turns and whispers off toward the desk that he has seen Billy coming.



319

INT. CRAIG LIBRARY CLOSE TO DESK

Craig and the two men are looking off toward the door. Then the men turn toward Craig inquiringly. Hastily he tells them to take their places and capture Billy. They get up quickly and hurry out of scene toward the door - walking carefully but rapidly. Craig's face sets in an expression of sad sternness - he braces himself back in his chair with his arms stiff as they rest on his desk - watching off toward the door.

320

INT. CRAIG LIBRARY CLOSE AT DOOR TO HALL

The butler stands at the door, holding it cracked just a little. The two men enter scene, the captain taking charge of the situation and directing his first mate. They take their places on each side of the door, their backs to the wall, ready to capture Billy as soon as he comes in. The butler steps quickly to the light switch beside the door - Then Billy is seen to open the door - taking a step into room - CUT IN

INSERT

CLOSE UP OF BUTLER'S HAND AS HE OPERATES LIGHT SWITCH.

BACK TO SCENE The lights go out and in the faint light from the hall, the two men are seen to grab Billy, the Captain catching him around the head and getting one hand over Billy's mouth. There is a struggle and then the first mate manages to get a handkerchief gag around Billy's head. Believe this fight can be effectively handled by letting us get only glimpses of it as the figures of the three come into the light - letting them move out of light again into the darkness -

CUT INTO SCENE THE FOLLOWING

321

INT. CRAIG LIBRARY CLOSE UP

Of the mate's hands as he ties the handkerchief at the back of Billy's head

322

INT. CRAIG LIBRARY

Only a faint light from the hall - as it falls like a band across the floor, the rest of the room in darkness. The two men are seen to get Billy through the door, then the door is closed, leaving the room dark for just an instant. Then the lights go up to disclose the butler with his hand still on the switch. Craig is seen crossing toward the door to Mrs. Craig's room.



323

INT. CRAIG LIBRARY CLOSE TO MRS. CRAIG'S DOOR

Craig enters scene and listens at the door anxiously -

324

INT. MRS. CRAIG'S BEDROOM CLOSE SHOT

A night light burns beside the bed and Mrs. Craig is seen to be sound asleep.

325

INT. CRAIG LIBRARY

Craig turns back from the door and nods to the butler. The butler bows slightly and goes on out to hall, closing door after him. Craig walks slowly over toward his desk and sits down - thoughtfully. He has hated all this business but is sincere in believing it necessary -

FADE OUT

FADE IN  
TITLE

ON THE HIGH SEAS

FADE OUT

FADE IN

326

EXT. OCEAN

A stock shot of a ship at sea - a freighter. no landing sight.

327

INT. SHIP CABIN

Billy discovered in a bunk at the side of the cabin. The light, reflected by the water through the port-hold, dances across his face. In a moment he stirs and then opens his eyes, closes them again and then opens them - fighting back to consciousness. He begins to realize that he is not at home, in his own bed, and sits up to look around. At first he is bewildered, then as he takes in his surroundings, a realization of what has happened begins to dawn in his face. He gets up quickly and goes to the door - tries it only to find it locked. He turns away and hurries to the porthole - he looks out a moment, then turns back, a sort of terror in his face. Then the door is opened from outside and the

scene continued

327 cont'd

captain (one of the men who captured him at Craig's house) appears in the door. Billy faces him grimly and demands an explanation. The captain is brusquely courteous as he answers:

TITLE

"YOU ARE TO HAVE THE LIBERTY OF THE BOAT WHILE WE ARE ON THE HIGH SEAS. BUT WHEN WE MAKE PORT ANYWHERE YOU ARE TO BE LOCKED IN YOUR CABIN."

BACK TO SCENE The captain finishes his title and Billy doesn't answer - still in sort of a daze - hardly able to believe that this is all real. The Captain waits a moment and then says - "We'll try to make you comfortable, Mr. Craig." He starts to turn away and Billy comes to life and goes over to him, with the light of battle in his eyes - his jaw set - ready to fight. The captain says quietly that he is carrying out his orders and that he hopes Billy will not make physical force necessary. The captain squares shoulders as if ready to do battle if necessary. Billy glares at him a moment, and then realizing that it would be useless to fight, he turns away, with a weary gesture of resignation - fighting to control his anger. The captain looks at him a moment as Billy drops down on the edge of his bunk and then goes on out - leaving the door open. Billy looks up at the door - with a hopeless, beaten expression -

328

EXT. OCEAN

Stock shot of the freighter at sea - no land in sight -  
FADE OUT

329

FADE IN

INT. MRS. CRAIG'S BEDROOM CLOSE SHOT AT BED

Mrs. Craig is propped up in bed - robed in a dressing gown. Craig sits beside the bed, reading to her from a newspaper. Mrs. Craig smiles proudly as he reads and Craig pretends pride, carrying thru the lie which he will have to maintain for many months. He reads -

INSERT

A newspaper article stating that William Craig, Jr. has left for a trip to the various ports touched by the Craig ships in the interests of the company - the entire trip probably taking about a year.

scene continued

329 cont'd

FADE IN  
TITLES

BACK TO SCENE Craig finishes the article and then lowers the paper and forces a smile as he looks at his wife. She fairly beams as she says "Aren't you proud of our son, dear? It isn't every boy of his age who could be trusted with so important a commission." Craig pretends a fatherly pride, playing the game for her sake. She says, proudly, "Let me see the paper, dear. I want to read it all again, myself." Craig hands her the paper and then as she reads, Craig looks off and the lines of his face droop and his eyes are stern as he thinks of where Billy really is and why

FADE IN

331

INT. CAFE

LAP DISSOLVE TO

At the back of the set there is a wall where in which draperies are hung, so that we only glimpse the restaurant beyond. At one side of the lobby there are coat racks (a wall phone at the back of them) Linda and another girl, Fanny, stand near the racks, small tables beside them on which are the boxes of coat checks.

330

INT. HARPER DINING ROOM. CLOSE SHOT AT TABLE

Linda is sitting at the table - the remnants of the meal she has had, alone, shoved to one side. She has the paper spread out beside her plate and is reading the same article - the one which tells of Billy's departure - there is bewilderment - unbelief in her eyes as she reads -

INSE T

ANOTHER FLASH OF NEWSPAPER ARTICLE

BACK TO SCENE Linda finishes the article and looks up - puzzled, wondering - then hurt at the thought of Billy's leaving without a word to her - and just at the time when she would need him most. There seems only one reason for it to her - that he has not wanted her after learning of her father's imprisonment and has taken this way to avoid her. The hurt goes deep - it is almost more than she can bear on top of the sorrow about her father. Her eyes fill with tears and then she buries her head in her arms on the table - sobbing her heart out - alone and forlorn.

332

INT. CAFE

FADE OUT

FADE IN  
TITLES

MENTIONS HARRIS - AND CRAIG LEARNED THAT HE TOO HAD A CONSCIENCE

FADE OUT

FADE IN  
TITLE

ADDED TO THE HEARTBREAK OF BILLY'S SEEMING  
DESERTION CAME SHUBS FROM HER NEIGHBORS -  
PEOPLE WHO HAD CALLED THEMSELVES HER FRIENDS--  
--AND IT WAS WEEKS BEFORE SHE COULD FIND THE  
EMPLOYMENT WHICH SHE NEEDED SO DESPERATELY.  
FADE OUT

FADE IN

331

INT. CAFE LOBBY

At the back of the set there is a wide doorway in which  
draperies are hung, so that we only glimpse the rest-  
aurant beyond. At one side of the lobby there are  
coat racks (a wall phone at the back of them) Linda and  
another girl, Fanny, stand near the racks, small tables  
beside them on which are the boxes of coat checks.  
Fanny is a flip sort of little person with a happy-go-  
lucky way of grabbing what fun she can out of life.  
The girls wear either conventional maid's costume or a  
sort of uniform provided by the management. People go  
and come (it is daytime, probably the lunch hour) men  
stopping to check their hats and coats - or to get them  
as they pass out. One rather impossible sort of man  
gives Linda his check and then when she hands him his  
hat and coat, he jams the hat on his head and, without  
looking at her or thinking of her as anything human,  
hands her his coat to hold for him. Linda does this  
quietly, in contrast to Fanny's kidding and consequently  
it is Fanny who receives the tips. Cut into scene the  
following (fade out on this angle)

332

INT. CAFE LOBBY CLOSE SHOT LINDA

A close up of Linda, possibly as she holds the man's coat.

FADE IN  
TITLE

MONTHS PASSED - AND CRAIG LEARNED THAT  
HE TOO HAD A CONSCIENCE  
FADE OUT

333

FADE IN  
INT. PRISON CORRIDOR MED. CLOSE SHOT

There is a desk at which a guard sits. Craig sits in a straight chair beside the desk, waiting for permission to see Harper. Craig is ill at ease, troubled and self-conscious. In a moment an attendant (whoever the proper person would be) enters and speaks to the man at the desk. This man turns to Craig and says:

TITLE "HE IS IN THE INFIRMARY, MR. CRAIG. BUT YOU MAY SEE HIM THERE."

BACK TO SCENE Mr. Craig gets up - the man at the desk tells him that the attendant will take him - Craig thanks him rather brusquely to cover his self-consciousness and then follows the attendant on out -

LAP DISSOLVE TO

334

INT. INFIRMARY MED. SHOT

Door to hall opens and Craig and the attendant enter - the attendant closes door and starts to lead the way down to Harper's bed which is in f.g. - near a window. This is a ward with several beds.

335

INT. INFIRMARY CLOSE SHOT AT HARPER'S BED

Harper is propped up in bed. He watches, surprised and a little pleased as he sees Craig coming. Then Craig and the attendant enter scene - the attendant waits just a moment and then exits from scene, leaving the two men together. Craig hesitates about offering his hand, is awkward and ill at ease. But Harper holds out his hand and Craig takes it - then sits down in a chair beside the bed (the attendant might place this chair there before leaving scene) Craig hardly knows how to begin and Harper waits patiently - glad to see Craig but not humbly effusive. Craig is brusque, to cover his confusion, tells Harper he is sorry to find him ill. Harper smiles as he says "Oh, it's nothing, just a little cold that will be gone soon." There is a little pause while Craig moves restlessly, fumbles with his hat and then finally bursts out with:

TITLE "SEE HERE, HARPER! I WANT YOU TO KNOW I'M SORRY - DAMN SORRY ABOUT THIS AND I'VE TRIED TO DO WHAT I COULD TO - TO FIX THINGS UP."

BACK TO SCENE He finishes his title awkwardly and Harper, surprised, lifts his head with a little show of dignity. Craig meets his eyes and then looks down, fumbles with hat and then looks up to speak again.



336

INT. INFIRMARY CLOSE SHOT CRAIG

As he says, rapidly - self-consciously:

TITLE

"I SAW GOVERNOR JAMES YESTERDAY AND HE ASSURED ME THAT HE WOULD SIGN YOUR PARDON IMMEDIATELY."

337

INT. INFIRMARY CLOSE SHOT HARPER

Harper is completely surprised - there is a quick flash of joy in his face - then again there is the little stiffness of formality in his manner as he thanks Craig.

338

INT. INFIRMARY CLOSE SHOT AT BED

Craig waves Harper's thanks aside - impatient to get this scene over with - his conscience lashing him constantly. He takes his wallet out and then takes a check (already made out) from it - restores the wallet to his pocket nervously as he says:

TITLE

"OF COURSE I CAN'T TAKE YOU BACK IN THE OFFICE- YOU KNOW THAT. BUT I WANT YOU TO HAVE THIS."

BACK TO SCENE He finishes title, ill-at-ease, and hands the check to Harper. Harper takes it and looks at it wonderingly.

INSERT

CRAIG'S CHECK MADE OUT PAYABLE TO THE ORDER OF JOHN HARPER FOR THE SUM OF \$25,000.

BACK TO SCENE Harper looks up from the check, in amazement, to Craig. Craig fidgets nervously. Then slowly a doubt comes into Harper's eyes - his face is stern as he says: "Why should you give me this amount of money?" Craig is almost rude - very abrupt as he says:

TITLE

"SEE HERE, HARPER! I'VE A VERY RICH MAN - THAT MOUNT MEANS NOTHING TO ME AND YOU'RE GOING TO NEED IT DAMN - "

339

INT. INFIRMARY CLOSE SHOT HARPER

Harper interrupts Craig abruptly and firmly, with a  
scene continued



339-cont'd.

gesture of his hand as he says:

TITLE

"I NEED NOTHING TO WHICH I AM NOT ENTITLED.  
YOU'RE OFFERING ME THIS AS A BRIBE- BECAUSE  
YOU KNOW I DID NOT STEAL THAT MONEY!"

340

INT. INFIRMARY CLOSE SHOT AT BED

Harper finishes his title, sternly and Craig gives a start - taken off guard. Quickly he says "I know nothing of the kind - I - " But Harper sees that he is right - that Craig has a motive in offering this check and he presses his advantage - says :

TITLE

"YOU KNOW WHO DID STEAL IT AND YOU'RE  
TRYING TO SALVE YOUR CONSCIENCE FOR  
SHIELDING THEM!"

BACK TO SCENE Harper is stern and accusing as he says his title. Craig gets to his feet quickly.

341

INT. INFIRMARY MED. CLOSE SHOT AT BED.

Craig is on guard quickly, aware that he has made a mistake, and fighting to hide his secret - that his own son is the guilty one. He makes a quick denial of Harper's statement - Harper interrupts by holding out the check to Craig - forcing Craig to take it by sheer power of will, his eyes steady as he looks at Craig. Craig takes the check, shame-faced but trying not to show it. He tries to say something more, then turns on his heel hastily and hurries on out of scene toward the door. Harper looks after him - thinking - a wave of the old bitterness at doing sentence for a crime he did not commit sweeping over him.

342

INT. PRISON CORRIDOR OUTSIDE INFIRMARY DOOR

Linda discovered coming down toward the door toward room an attendant with her. Just as she reaches the door, it opens and Craig comes out. He is so upset and confused by his scene with Harper that he doesn't see her- but brushes right past her and on down the corridor. Linda looks after him, surprised at seeing him here - wondering why he has come and what has upset him. She has an instinctive distrust of him and is worried. The attendant turns and goes back and Linda hurries on into the infirmary ward room.

343

INT. INFIRMARY CLOSE SHOT AT HARPER'S BED

Harper, watching the door, brightens, throwing off the bitterness that Craig's visit has aroused, as he sees Linda, out of scene. He follows her into scene with his eyes - happy that she has come. She leans over and kisses him - throwing off her own mood of worry caused by seeing Craig. She pulls the chair closer to the bed and sits down - leaning over close to her father as she holds to his hands. But the thought of Craig will not be thrown off so lightly and she has a little frown of worry as she says -

TITLE

"WHY WAS MR. CRAIG HERE, FATHER? I DON'T TRUST THAT MAN."

BACK TO SCENE A look of surprise comes into Harper's face as he hears Linda's title - his mind going back to his scene with Craig - wondering quickly if Linda's thoughts are paralleling his. He says - "Why, Linda, what do you mean - why do you say that?" Linda answers with a little twist of impatience - "Oh, I can't help it! He seems so powerful - so ruthless. He makes me afraid somehow." Harper studies her - wondering exactly what it is that has made Linda feel this way - wondering if she suspects as he does that Craig is shielding someone. Linda sees his expression and reads it for one of inquiry - of waiting for her to explain. She looks away - hesitates and then gets ready to tell him something -

344

INT. INFIRMARY CLOSE SHOT LINDA

As she says, with a little touch of shyness -

TITLE

"THERE'S SOMETHING I'VE NEVER TOLD YOU, DEAR. BILLY CRAIG ASKED ME TO MARRY HIM."

345

INT. INFIRMARY CLOSE TO HARPER'S BED

Harper takes the title in surprise - questions Linda quickly. She meets her father's eyes and nods. Then as he asks her more about it and she explains - tells him about Billy's brief and impulsive courtship - then about his going away to Canada - about seeing him at his father's the night before the trial - his promise to help her and then his leaving abruptly for abroad without seeing her. Harper listens closely and Linda finishes her story with -

345-a

INT. INFIRMARY CLOSE SHOT LINDA

As she says

TITLE

" - I'VE NEVER HEARD FROM HIM AND SOMEHOW  
I FEEL THAT HIS FATHER FORCED HIM TO GO."

346

INT. INFIRMARY CLOSE TO HARPER'S BED

As Linda finishes her title, Harper is thoughtful. He begins to put two and two together - Then he asks Linda "You don't think Billy ran away because of me? Because you were the daughter of a man who - " Linda interrupts quickly, protesting that Billy couldn't do that - and as she declares her faith in him and her distrust of Craig, the tears begin to come - Harper draws her close to him - his arms around her as she leans against him. Then as he pats her shoulder, he again thinks - fitting the pieces of the puzzle together - the fact ~~that~~ of Craig evidently shielding someone - Billy's disappearance. It all fits together! He knows now that Billy was the one who stole the money. A quick flash of certainty - of a sort of joy that the thing is cleared up comes into his face, then he thinks of Linda - and her faith in Billy. He looks down at her - her face buried against him and his expression changes to one of tenderness as he puts her happiness before his own - sacrificing the right to clear himself that she may keep her faith in the boy. Tenderly he lifts her head and looks into her eyes - searching them for a moment before he says:

TITLE

"AND YOU HAVE KEPT YOUR FAITH IN HIM  
ALL THESE MONTHS, LINDA?"

BACK TO SCENE He finishes his title, a gentle smile on his lips. Linda's eyes are tear-filled but she looks straight into her father's eyes as she answers, simply:

TITLE

"I LOVE HIM, DEAR."

BACK TO SCENE Harper gathers Linda into his arms again as she finishes title - holding her close -

347

INT. INFIRMARY CLOSE SHOT HARPER

As he holds Linda in his arms. In his face is the  
scene continued

347 cont'd

knowledge that he must make the sacrifice - that he may not clear himself at the expense of making Linda lose her faith in Billy. He looks down at her and then - realizing how sad she is - how heart-breaking all this has been for her - he smiles gravely - wanting to cheer her up and remembering about his pardon - a pardon that really means little to a man who has been wrongly accused because that pardon does not carry acquittal. But he must play the game for Linda's sake - he forces a brave smile as he says -

TITLE

"WHY, I HAVEN'T TOLD YOU MY NEWS. I'M -  
TO BE PARDONED."

348

INT. INFIRMARY CLOSE SHOT LINDA

She lifts her head up into close up - surprise and then joy mirrored in her face. Her eyes shine with happiness as she says - "Daddy! A pardon? Oh, tell me, dear, when - when?"

349

INT. INFIRMARY CLOSE TO HARPER'S BED

Harper tells Linda who asks one quick question after another, that he has heard, only today, that the governor is going to sign his pardon. He makes no mention of Craig, that Linda will have not the slightest cause to suspect Billy. Linda is radiantly happy and throws her arms around his neck - holding him close. Harper, playing the game for her sake, smiles a little wistfully as he says:

TITLE

"IT WILL BE GOOD TO GET HOME AGAIN - TO VISIT  
WITH THE NEIGHBORS ----"

350

INT. INFIRMARY CLOSE UP LINDA

Her expression changes as she hears this title. She knows that the neighbors will not be kind - will snub him as they have done her. There is a quick flash of terror in her eyes - of wondering how she will keep him from the hurt of their snubs. Then she forces a smile - looks up at him -

351

INT. INFIRMARY CLOSE SHOT BOTH

Linda now plays the game - keeping any thought

scene continued

351 cont'd

from Harper that he will not be joyously received in the neighborhood again. There is something pathetic in these two - each playing a game for the other - Harper trying to help Linda keep her faith in Billy and Linda trying to keep him from knowing of the neighbor's meanness. They smile and talk as they make plans for his home-coming.

FADE OUT

FADE IN ON  
TITLE

SO JOHN HARPER WAS BROUGHT HOME - BROKEN IN HEALTH, BUT STILL RETAINING THE FAITH IN HIS FRIENDS AND NEIGHBORS WHICH LINDA HAD SO PATHETICALLY RESERVED FOR HIM.

FADE OUT

FADE IN ON

352

INT. HARPER LIVING ROOM MED. CLOSE SHOT

Harper, ill, is stretched out on a couch or a long chair - Linda is caring for him - tucking him in and making him comfortable before she leaves to go to work. She has on her hat - is dressed to go. She is trying to be gay and cheerful with him, to keep up his spirits. He is weak, but very happy. Linda moves a chair closer to him - it has a pitcher of water - a covered plate of sandwiches - everything for his comfort that she can think of - she is talking to him cheerfully through it all. Harper looks up at her - says with happy anticipation -

TITLE

"SOME OF THE NEIGHBORS WILL BE COMING IN TODAY, WON'T THEY? IT- IT'LL BE GOOD TO SEE THEM AGAIN."

BACK TO SCENE He finishes title - smiling -

353

INT. HARPER LIVING ROOM CLOSE SHOT LINDA

As she works fixing things for him - gets his question - stops dead still in what she is doing - the smile dying from her face - stark tragedy coming into her eyes for a bare moment. She looks at her father out of scene - an infinitely pitying look in her eyes - infinitely tender - knows that the neighbors will not be coming - but can't tell him - a sad, faint smile of compassion - the desire to shield him - the irony of it - curves her lips - a smile that is akin to the tears that are just back of her eyes.



354

INT. LIVING ROOM HARPERS CLOSE SHOT BOTH

As she looks at him, without moving for a moment - Harper starts to turn to look at her when she doesn't answer - very quickly Linda pulls herself together so that he will not see - smiles brightly - says with an assumed manner of great cheerfulness - shaking her head -

TITLE

"NOT TODAY, DADDY. THEY'VE BEEN ANXIOUS TO SEE YOU - ALL OF THEM. BUT THE DOCTOR SAYS YOU'D BETTER NOT SEE ANYONE FOR A FEW DAYS."

BACK TO SCENE She finishes title - heartbreak in her soul and a smile on her lips. Harper looks at her - a little disappointed - smiles - says alright. Linda gives a last quick look around to see that everything is all right - bends over and adjusts his pillow a last time - says she must go - for him to be good - kisses him - turns quickly out of scene - feels that she has to get away or she will let him see the truth. Harper looks after her - a gentle smile on his lips - his eyes soft with appreciation of her goodness and love of her -

355

EXT. HARPER HOUSE CLOSE TO DOOR

As Linda comes out hurriedly - closes the door after her - feels that she can't stay and lie to her father any longer - go on with a pretense that must some day be broken, and which will hurt him so cruelly. For a moment she stops - her hand on the door - the happiness which she has held for his sake draining from her face - her shoulders droop - an infinite hopelessness comes over her - her eyes close - tears are very near - she shakes her head to fight them back - looks back toward the house where her father is - extreme gentleness in the look - then back toward the world outside - the street and the neighborhood they have known so long, and which has turned its back on them so quickly. Her chin lifts - her eyes grow hard with hatred of them - Then defiance - that she will not let them touch her father - hurt him. Then a sense of the ultimate hopelessness of her fight to shield him comes again - the defiance fades - but she knows she has to go on. Slowly she starts out of scene toward the street -

356

EXT. HARPER STREET CLOSE SHOT

At the Smithers' sidewalk - Smithers and his wife just getting into their Ford car - Mrs. Smithers looks off - sees Linda out of scene - pokes her husband to hurry and get in - to get going so they will not have to see her - jerks her head to indicate Linda - talking rapidly to Smithers. He looks - gets in - starts the car -



EXT. HARPER STREET MED SHOT

Linda on the sidewalk - starting to walk down the street toward the camera - the Smithers car at the curb behind her - starts out in the same direction in which she is going - so it will have to pass her. It comes down toward camera - Mrs. Smithers talking to her husband with exaggerated attention - pointedly not looking toward Linda - doesn't want to see her - the car drives through out of scene. As it passes Linda, in the f.g. sees it - sees Mrs. Smithers' car - stops in f.g. - looks after the car - hurt and resentment showing in her face. With a quick thought that this is what her father is up against - she looks back toward the House. She doesn't care for herself - but this is the thing that will break her father's heart. The tragedy of it - the cruelty - hits her hard. She blinks back the tears - with her head lowered she starts to walk on - past camera - as

FADE OUT

FADE IN ON  
TITLEIT IS AN OLD TRUTH THAT TROUBLES NEVER  
SEEM TO COME SINGLY

FADE OUT

FADE IN ON

INT. CAFE LOBBY MED. CLOSE SHOT

At the check desk - Linda and another girl at their work - a man at Linda's table, in the middle of an argument with her - he is an older man - grouchy type - Linda has given him the wrong hat and is having trouble finding his and getting the checks straightened out, and the man is being rather ugly about it. Linda is in low spirits - the man is fussing - looks off and sees the manager - speaks to him - the manager enters scene - asks the man solicitously what the trouble is - the man tells him angrily - Linda tries to explain - to say a word in her own defense - the manager tells her brusquely to be quiet - listens to the man deferentially. He has to operate on the plan that the customer is always right - as the man explains the manager turns and starts to cuss Linda out - when she tries again to explain he hushes her - she has to stand and take it - the manager turns to her table and starts to check thru with her - asking her brusquely about it -

INT. CAFE LOBBY CLOSE SHOT LINDA

As she tries to check through - having to listen to the call-down that the manager is giving her - is trouble low-spirited - in her frame of mind can't keep any alertness or close attention on her work - she bite her lip to keep from showing any hurt - having to take it mutely.

360

INT. CAFE LOBBY MED. CLOSE SHOT

Of Linda, the manager and the man - as the manager finds a hat - the man says that that is his - Linda has mixed the checks - the manager gives it to him - apologizes - takes the check from the man's hat and puts it in the hat that Linda tried to give him - puts it back on the rack - says a last word of reproval to Linda, and exits. The man puts the hat on - fishes a dime out of his vest pocket - with a grudging manner tosses it onto Linda's table - so that it falls to the floor beyond. Linda watches its course - makes no move to pick it up - she is hurt and blue - the man exits - she stands motionless - very low in spirit -

361

INT. CAFE LOBBY ANOTHER ANGLE

A shot of Glenn and another man - coming into the restaurant - talking - Glenn stops in f.g. as he sees Linda out of scene - recognizes her - is surprised - sees -

362

INT. CAFE LOBBY FROM GLENN'S ANGLE

Flash of Linda alone at her table - she brushes hastily at her eyes - doesn't want to cry - but enough so that Glenn can see that she is disturbed and troubled -

363

INT. CAFE LOBBY CLOSE SHOT GLENN

As he watches her - has recognized her - his face lights up. The other man asks him what the matter is - he answers that it is nothing - indicates for the other man to go in - he'll join him in a little while. The other man exits - Glenn starts out of Scene toward Linda.

364

INT. CAFE LOBBY LINDA'S TABLE

Linda - as Glenn comes into scene - smiling - she does not recognize him - doesn't look at him closely - holds out her hand for his hat methodically. Glenn laughs - holds back the hat - the action makes her look at him - she still doesn't recognize him. He asks if she doesn't remember him - she shakes her head that she is afraid she doesn't - he recalls the introduction wit' Billy - and she remembers - smiles a little.

scene continued

364-cont'd.

Glenn looks at her a moment without speaking - nows she is in trouble - then says with a very quiet smile - very sympathetic - "Look here - something's wrong. You're in trouble about something, aren't you?" Linda looks at him quickly - tries to smile - shakes her head - won't admit it. He looks at her quietly - won't be put off - says:

TITLE

"YOU'RE NOT CRYING JUST BECAUSE OF A SCOLDING ABOUT A HAT. WHATEVER THE TROUBLE IS, DON'T YOU THINK IT MIGHT HELP TO TALK IT OUT WITH SOMEONE WHO'D LIKE TO HELP?"

BACK TO SCENE He finishes title - Linda looks at him surprised - then shakes her head - the pretense of happiness dropping from her - but she feels that she can't talk of it - is a little touched by his offer of help - thanks him - but says that there is nothing he can do. Glenn's manner is very quiet and nice - he does not insist - only looks at her steadily for a minute - then says quietly -

TITLE

"WHAT TIME ARE YOU OFF DUTY?"

BACK TO SCENE He finishes title Linda looks at him with a little surprise - tells him - he says quietly -

TITLE

"I'LL BE WAITING DOWNSTAIRS THEN. I'M GOING TO DRIVE YOU HOME : I CAN AT LEAST DO THAT MUCH."

BACK TO SCENE He finishes title - turns before Linda can answer and exits toward the restaurant. Linda makes a move to stop him - knows she can't - a man comes for his hat - she starts to serve him as FADE OUT

FADE IN ON

TITLE

HAYDEN GLENN'S WAS THE FIRST SYMPATHY LINDA HAD KNOWN. AND IT CAME AT A TIME WHEN SHE NEEDED IT SORELY.

FADE OUT

FADE IN ON

365

INT. HARPER LIVING ROOM

Linda and Glenn alone in the room - Linda standing near a window - not looking at Glenn as she talks. He is seated quietly in a chair, listening. She turns away with a restless movement - feels hopeless and all at sea about the situation - is finding real relief in talking it out. She takes a few restless steps down the room - talking - turns back and stops near Glenn - troubled and upset as she tells him about it -

366

INT. HARPER LIVING ROOM CLOSE SHOT BOTH

As Glenn listens - Linda says with bitterness -

TITLE

"I'VE EVEN BOUGHT FLOWERS AND SENT THEM TO HIM- WITH THE LIE THAT THEY WERE FROM THE NEIGHBORS- THE PEOPLE HE THINKS ARE STILL HIS FRIENDS."

BACK TO SCENE She finishes title - Glenn makes a sympathetic motion - that he is sorry - Linda turns away miserably - then back again

367

INT. HARPER LIVING ROOM CLOSE SHOT LINDA

As she says - utterly miserable - resentful of the injustice -

TITLE

"I WOULDN'T MIND IT FOR MYSELF - BUT WHEN HE'S SICK - AND I KNOW THAT I CAN'T DO THINGS FOR HIM- CAN'T KEEP THE HURT FROM HIM MUCH LONGER - "

368

INT. HARPER LIVING ROOM CLOSE SHOT BOTH

As she breaks off miserably - can't go on. Glenn watches her - gets to his feet - stands looking at her a moment - then takes her by the shoulders as he turns her to face him. His manner is quiet and sympathetic - and yet not too sincere - the situation does not go very deep with him. There is somehow in his manner an underlying note of lightness - he is doing it more for the sake of a pretty girl than from any deep human sympathy. He says - looking into her eyes -

TITLE

"LOOK HERE- YOU'VE GOT TO HAVE SOMEONE HELP YOU - AND I'M GOING TO DO IT."

BACK TO SCENE He finishes title - Linda is a little startled - hasn't expected that. She thanks him - hesitantly - but says that that is impossible. Glenn starts to argue - cheerfully - says -

TITLE

"WHY NOT? LORD, I HAVE MORE MONEY THAN I CAN EVER USE MYSELF. IT WOULDN'T BE ANY HARDSHIP TO ME."

BACK TO SCENE He finishes title - trying to carry the

scene continued

368 cont'd

situation through by urging it quickly. There must be enough lightness in his manner in this that the audience know that it doesn't mean much to him - that they will be a little fearful that Linda may accept it from him. Linda shakes her head quickly - determinedly that she couldn't consider it at all - she couldn't let him do it. Glenn looks at her a moment - sees that she means it - makes a little gesture of resignation - that he gives up - won't insist - turns away. Linda is afraid that she has hurt him - when he has been kind - speaks his name quickly. When he turns back to face her she thanks him - a little confused - says that she appreciates it - but that she just couldn't. Glenn laughs - says -

TITLE

"THAT'S ALL RIGHT. BECAUSE YOU CAN'T LET  
ME HELP DOESN'T NEED TO KEEP US FROM  
BEING FRIENDS, DOES IT?"

BACK TO SCENE He finishes title - Linda smiles a little - is really grateful for his offer - is not at all suspicious of him because he has made it - says that it certainly does not - he says that's all right then - turns and picks up his hat - that he is going - turns back to say goodbye. With a quick gesture Linda holds out her hand to him - grateful - wanting to thank him - he takes the hand - holds it a moment, looking her straight in the eyes - laughingly - then starts to go as

FADE OUT



FADE IN TITLE

It was impossible for Linda to shield  
he father always- to keep from him  
the knowledge that his friends were  
never coming.

369 ... FADE IN: INT. HARPER'S BEDROOM.

Harper is in bed- ill and depressed, with little desire to  
make the fight back to health. A doctor stands beside him  
a moment, after having made an examination. Linda watches  
anxiously from the foot of the bed. Now the doctor turns  
and puts his thermometer stethoscope etc. into his bag.  
Bids Harper goodbye and then indicates to Linda that he wants to  
talk to her as he passes her to go to hall door. Linda  
smiles at her father- trying not to let him see how worried  
she is. She goes to hall door with the doctor.

370.. INT. HARPER'S UPPER HALL.

Linda and doctor come out of bedroom- Linda closing door after  
her. She is greatly worried and questions the doctor  
anxiously, as they move away from the door a little.

371... HARPER UPPER HALL: CLOSE SHOT:

Linda watches the doctor anxiously, waiting for him to speak.  
He hesitates a moment and then decides he must speak frankly.  
He says-

TITLE:

"Miss Harper, your father is  
grieving his heart out about something."

BACK: As he finishes title. Linda knows what this "something"  
is, and how hard she has tried to keep this hurt from her father  
and how hopeless it has been. But there is a note of  
finality in the doctor's words that strikes terror to her heart.  
Her lips are stiff as she tries to say- "You mean to say there  
is danger- that he may not get well?" The doctor looks at her  
kindly, but knows he must tell her the truth. He tries to be  
as kind as possible as he says.

TITLE:

"It is absolutely necessary that  
you take him away from here as  
soon as possible."

BACK: He finishes title, and Linda stands like one in a trance.  
dumb with terror at the thought of losing her father,  
wondering how she can do what is necessary, she hardly notices  
that the doctor leaves- stands looking toward her father's  
door- all her heartbreak for him in her eyes- FADE OUT

FADE IN TITLE

Linda went on to her work with the  
doctor's words ringing in her ears.  
FADE OUT.

FADE IN

372.... INT. CAFE LOBBY. ~~#####~~ MED CLOSE SHOT.

Linda and Fanny discovered at work. Linda does her work in a sort of a daze- and Fanny speaks to her sharply- telling her to wake up and tend to business. Linda comes over toward Fanny, troubled, and says "Fanny, I have to phone. Do you think it will be all right if I am off duty a moment?" Fanny nods goodnatureedly and says- "Sure- go on, I'll take care of this." Linda thanks her and goes back through the racks toward the phone. Fanny turns to take a hat and coat from a customer, kidding him as she gives him his check. Then she starts back through the racks to ~~find~~ find a place to hang the coat.

373.... INT. CAFE LOBBY: CLOSE SHOT AT PHONE:

Linda has called her number and is waiting for answer.

374... INT. APARTMENT HOUSE: CLOSE SHOT AT SWITCHBOARD.

A girl at switchboard- or boy- answers Linda's call.

375... INT. CAFE LOBBY: CLOSE SHOT AT PHONE:

Linda speaks into phone, saying-

TITLE

"Mr. Hayden Glenn please,"

#

376..... INT. CAFE LOBBY: CLOSE SHOT AT RACKS:

Fanny is hanging up the coat. She hears Linda ask for Glenn, and whistles softly in appreciation of the fact that Linda has gone after big game- according to her way of thinking. Then she grins and goes on out of scene.

377... INT: GLENN'S APARTMENT: CLOSE SHOT AT PHONE.

A jap servant holds the phone to Glenn who answers it- with a pleased smile.

378... INT.CAFE LOBBY: CLOSE SHOT AT PHONE.

Linda recognizes Glenn's voice and asks if she may see him- that she needs to talk to him- it is important. she is worried as she talks.- hesitant about asking Glenn to make the appointment.

379.... INT.GLENN'S APARTMENT: CLOSE TO PHONE:

Glenn is surprised but well pleased. His smile is almost a leer as he thinks that atleast Linda is coming to him. He says into phone;

TITLE "Suppose you come up here as soon as you finish work. I'll give you a cup of tea and you can tell me all about it."

He finishes his title- pleased with himself and flattered by the thought of Linda's calling on him.

380... INT CAFE LOBBY: CLOSE AT PHONE:

Linda starts to protest- to ask if she can't meet him some place else- anxious not to offend him as she wishes to ask a favor of him, but not exactly liking the idea of going to his apartment.

381... INT.GLENN'S APARTMENT:CLOSE TO PHONE:

Glenn laughs, over-riding her objection. He says;

TITLE "Why my dear child, there's no reason why you shouldn't come here. It's perfectly proper- I shall expect you about five."

382... CAFE LOBBY: MED CLOSE AT PHONE:

Linda realizes that Glenn has hung up and she too hangs up and turns away- troubled, not liking the thought of going to his rooms- or having to ask him for help- but she is desperate, willing to make the try for her father's sake any way. As she starts down f.g. to go back on duty, Fanny comes into scene, past camera, with a coat to put on rack- As she hangs up the coat she says with a wise smile.

TITLE "Oee whizz! Do you think I'd slave my life away in a dump like this if I had a sweetie like Hayden Glenn on the string?"

BACK: Fanny finishes her title with a giggle and turns away. Linda gets it- realizes what Fanny thinks and is horror stricken- ready to go after Fanny and defend herself. Then she thinks "What's the use, she wouldn't understand." Then, still troubled, she starts back on duty."

FADE OUT

FADE IN ON  
TITLE

Sometimes adversity and opposition  
will bring out a strength of character  
that otherwise might never have been  
discovered."

FADE OUT

FADE IN ON

INSERT

Of a doorbell ringing-

LAP DISSOLVE TO

Scenes

383. INT. CRAIG HALL: ( Shooting towards door to outside)

As the butler crosses the hall to answer doorbell- starts to open door-

384. INT. CRAIG HALL: CLOSE SHOT AT DOOR:

As the butler opens the door- holding it for a moment so that it is not revealed to the camera who is outside- The butler shows surprise - Then suddenly Billy pushes past him into the house. The butler closes the door. Billy is changed- He is wearing clothes that are worn and show the hard usage to which they have been subjected. He is not even mindful of this- and in the old days he used to be meticulous about his clothes. His manner has a new directness and force to it- a decision which has never characterized it before - He does not give the butler a chance to even question him- asks brusquely where his father is- The butler says he is not in- Billy turns without asking further questions- exits to the library. The butler watching after him a little dazed- Worried about what may happen now that Billy is back.

385. INT CRAIG LIBRARY: MED SHOT.

As Billy comes into the room a nervous force in his manner- Has come home with the resolution to drive directly through to the situation with his father- The shot does not show the door to the mother's bedroom, and the place where her big chair used to stand in the library is inconspicuous at the edge of the shot- A big portrait of the mother which was not there before has been hung on the wall where the mother used to sit. Billy comes down toward f.g. -looking around- stops suddenly- looks.

386. CRAIG LIBRARY: CLOSE SHOT BILLY:

As he looks off at the place where his mother's chair used to be- wonder beginning to dawn on his face- sees-

387

INT. CRAIG LIBRARY. (From Billy's Angle)

Shot as he would see it - of the place where his mother's chair used to stand - the place is empty - above the place where the big chair used to stand the portrait of the mother is hung - a new picture that was not there before. If necessary in order to center this picture in the same shot that shows the chair is gone, pan up a little to the picture -

388

CRAIG LIBRARY. (Close Shot Billy)

As he sees the change - looks wonderingly - his forehead drawing into a puzzled frown - can't understand. A quick flash of apprehension - of sensing what has happened - that his mother is dead - comes into his face - he tries to stifle it - to reassure himself that that could not be true - starts out of scene -

389

INT. CRAIG LIBRARY. CLOSE SHOT.

Near the chair - to take in the picture - as Billy comes into scene - looks at the place - up at the picture - wondering and a little apprehensive. His premonition bears in on him suddenly with greater strength - he turns quickly toward the door to his mother's room - goes to it -

390

CRAIG LIBRARY. CLOSE SHOT.

Of Billy at the door to his mother's room - as he comes to it - takes hold of the knob - then pauses - hating to open the door - fearful that he will find out the truth, and his fear making him postpone the certainty - afraid to open it. He stands a moment - then, trying to reassure himself, and yet disturbed and fearful - he opens the door - looks in - sees -



391

INT. MRS. CRAIG'S BEDROOM. (From Billy's Angle.)

As he would see it from the door - the bed empty - everything in the room in spotless order - the furniture arranged stiffly - the curtains drawn - the whole room with the atmosphere of having been unoccupied for some time - held it long enough to get the effect - then -

392

INT. CRAIG LIBRARY. CLOSE SHOT BILLY.

In the doorway to his mother's room - looking in - the realization that it is true - that his mother is dead - settling over him. He stands motionless for a moment - looking - while it sinks in to become a certainty in his mind - then he gives a little quick-drawn breath - starts slowly toward camera into the room - stops suddenly and turns to look back into the library as he hears someone come in -

393

INT. CRAIG LIBRARY. MED. SHOT.

Billy standing at the door to his mother's room - looking back into the library - his father standing just inside the door from the hall. For a moment neither of them speak - stand facing one another for a long moment - Billy instinctively stiffening at the sight of his father. He feels very antagonistic. Craig is the first to speak. The butler has told him that Billy was there - so that the meeting is not a shock to him. He speaks awkwardly - under heavy constraint - knows that he will have to answer now for what he has done, but trying to pass off the situation as best he can - hopes it will not be brought to an issue. Billy does not answer his greeting - goes to him quickly. The fact of his mother's death is uppermost in his mind - even over his own situation -

394

INT. CRAIG LIBRARY. CLOSE SHOT OF THE TWO.

As Craig watches Billy as he comes into scene. Billy is disturbed - doesn't quite know how to ask his question - gestures toward his mother's room - asks hesitantly - "She - Mother is - is dead?" Craig nods slowly - says quietly -

(Continued)

(Continued)

TITLE

"SHE DIED - A MONTH AGO, BILLY."

BACK: He finishes title - a gentleness in his manner that has never been there before in his contacts with Billy - somehow a pathetic desire to come to an understanding with his son - to get closer to him. In the time that has elapsed since Billy's departure, Craig has changed. Conscience has been working in him. Some of the old driving, relentless force of his manner is gone. The knowledge has come to him that everything in the world cannot be gained by force - and he is somehow anxious that Billy will not blame him too severely for all that has happened. He is older - and the new gentleness is unmistakable. Billy takes the news without moving for a moment - then a little cry breaks from him - anger surging strong in him - anger for and resentment toward his father. He says bitterly -

TITLE

"AND YOU WERE SO AFRAID THAT MY  
COMING BACK WOULD HURT YOUR  
DAMNED NAME THAT YOU WIDN'T EVEN  
LET ME KNOW!"

BACK: He finishes title bitterly - very much wrought up. The severity of years is so strong upon Craig that he instinctively stiffens at the directness of the accusation - then he controls it - Billy angrily turns half away from him - Craig tries to speak - to answer - can't find the words - is repentant, and yet still feels that as far as his wife was concerned he has acted for the best - tries to say something - can't find the words - turns suddenly out of scene toward the mother's picture - Billy hears him go - turns back angrily - watches after him -

INT. CRAIG LIBRARY. CLOSE SHOT.

To include the mother's picture - as Craig comes into scene - disturbed - troubled - steps in front of the picture - looks up at it - his back almost turned to camera - holds it for a moment - thinking - then turns back toward Billy - says with a sad, almost wistful smile -

TITLE

"THERE WAS SO LITTLE WE COULD DO  
FOR HER, BILLY - YOU AND I. AND  
IT WOULD HAVE HURT HER SO BITTERLY."

BACK: He finishes title - his words and his manner a somehow humble plea for understanding from Billy -

396

INT. CRAIG LIBRARY. CLOSE SHOT BILLY.

As he hears - looks quickly toward his father - very resentful, and yet cannot help but know that there is some truth in his father's words - is surprised at the gentleness in Craig's manner - a thing he has seldom seen before - he starts out of scene toward his father -

397

INT. CRAIG LIBRARY. CLOSE SHOT.

Craig - with room for Billy - as Craig watches Billy come into scene. Billy's resentment is still strong - Craig's attitude almost pleading. Billy starts to say something - Craig stops him with a movement of his hand - says -

TITLE

"IT WAS WRONG - BUT AT LEAST I PUT  
THAT MUCH FOR HER. AND NOW - I AM  
WILLING TO DO ANYTHING IN THE WORLD  
TO - TO GET THINGS RIGHT."

BACK: He finishes title - Billy is silenced - has not expected this from his father - looks at him searchingly - his resentment beginning to die. Craig's eyes meet his squarely - contrite - pleading. He says quietly, "Please, boy!" His sincerity - the depth of his feeling - are unmistakable. With a quick motion Billy reaches for his hand - grips it. Their eyes hold for just a moment - with the first understanding of one another they have ever had - then Billy looks away - ashamed, man-like, to show his feeling, as he says, "It's - it's all right, Dad." A little awkwardly, conscious of their emotion, they loosen the grip of their hands - Craig's hand lifts to Billy's shoulder as he says, "It's up to you, son. We'll do whatever you think is best." Billy nods - the words bring back to him the knowledge that something definite must be done immediately toward the setting of things right. He turns back to Craig - asks -

TITLE

"WHERE IS HARPER?"

BACK: He finishes title - feels that he must as soon as possible clear it all up - get Harper released. Craig starts to tell him that he has had Harper pardoned - that he has done everything that he can - a little shamefaced about it - ashamed of all that he has done and of the weakness of his efforts to make it up to Harper. He talks for a moment - Billy is surprised - but listens - watching his father - feeling a strengthening of his gentleness toward the older man because he has tried. Craig finishes - says -

(Continued)

397

(Continued)

TITLE

"HE'S FREE, BILLY - AND I'VE  
DONE ALL THAT I COULD. DO YOU  
THINK IT WOULD HELP ANY HOW TO  
TELL THEM - THAT IT WAS YOU?"

BACK: He finishes title - Billy shakes his head - that  
he has to come clean - puts his hand on his father's  
shoulder -

398

INT. CRAIG LIBRARY. CLOSE SHOT BILLY.

As he rests his hand on his father's shoulder - says  
gently -

TITLE

"THAT IS FOR HIM AND LINDA  
TO DECIDE, DAD. WE'RE GO-  
ING TO GO TO THEM NOW."

399

INT. CRAIG LIBRARY. MED. CLOSE SHOT BOTH.

As Billy finishes title - his and his father's eyes meet  
and hold - Craig does not speak - merely nods - that  
Billy is right. Without any more words Billy turns to go -  
Craig starting with him - as

FADE OUT

400

FADE IN ON  
INT. HARPER BEDROOM - MED. SHOT

Harper, Billy and Craig discovered. Harper in bed - Craig standing quietly near the head of the bed - Billy pacing up and down as he talks - telling Harper the whole thing. It is not easy to tell - he is plunging headlong through the telling. He finishes - turns abruptly to face Harper on the bed - stops

401

INT. HARPER BEDROOM - CLOSE SHOT BILLY

As he says simply

TITLE

"THAT'S ALL. I DID IT - AND I WANT  
TO COME CLEAN. THE LEAST THAT I CAN  
DO IS TO CLEAR YOUR NAME NOW."

402

INT. CRAIG BEDROOM - CLOSE SHOT OF THE THREE

As Billy finishes his title - Harper listening quietly before he can speak Craig speaks up says

TITLE

"IT WAS MY FAULT MORE THAN IT WAS HIS -  
I KEPT HIM FROM DOING THE THING HE  
WANTED TO DO."

BACK as Craig finishes title - they both stand waiting for Harper to make his decision - both of them have come clean. Harper does not speak for a moment - then looks up at Craig - smiles gently.

403

INT. HARPER BEDROOM - CLOSE SHOT HARPER

As he looks up at Craig and says quietly

TITLE

"I KNEW FROM THE DAY YOU CAME TO THE  
PRISON THAT IT WAS BILLY WHO WAS GUILTY."



404

INT. HARPER BEDROOM - CLOSE SHOT OF THE THREE

As Harper finishes his title - Billy and Craig are surprised - Craig asks him if he means that - Harper nods that he does. Billy says "But why - why didn't you tell them - why did you stay on - why did you keep silent?" is amazed - Harper smiles quietly - looks straight at Billy.

405

INT. HARPER BEDROOM - CLOSE SHOT HARPER

As he says gently - his gaze on Billy out of scene very level and very direct - as he says

TITLE

"I KEPT QUIET BECAUSE OF LINDA, BILLY.  
DO YOU THINK I'D HURT HER FAITH AND  
LOVE FOR YOU?"

406

INT. HARPER BEDROOM - CLOSE SHOT OF THE THREE

As Harper finishes his title - Craig watching him silently - a little humble before the revelation of what the other man has been willing to go through for his daughter, when Craig would do so little for his son. Billy is intent on Harper's face words.

407

INT. HARPER BEDROOM - CLOSE SHOT BILLY

As he looks at Harper - almost incredulous - asks

TITLE

"DO YOU MEAN - THAT LINDA STILL HAS  
FAITH IN ME - THAT SHE'S KEPT THAT?"

BACK he finishes his title.

408

INT. HARPER BEDROOM - CLOSE SHOT OF THE THREE

As Harper nods his head - that Linda does love and believe in Billy - Billy can scarcely believe it - stands without speaking - doesn't know what to say - says quietly

TITLE

"THAT IS WHY I WANT YOU TO PROMISE ME  
THAT YOU WILL TELL NO ONE WHAT YOU HAVE  
JUST TOLD ME."

SCENE CONTINUED

408 continued

BACK TO SCENE he finishes title - Billy looks at him in surprise - amazed at the goodness and the gentleness of the man - nods quietly that he will promise - reaches out his hand to take Harper's - Harper takes it smiles a little as he says "I think you'd better go and find her, Billy." Billy smiles - wants to - he gives Harper's hand a last squeeze - turns out of scene to get his hat - Harper speaks his name.

409

INT. HARPER BEDROOM - CLOSE SHOT BILLY

As he is picking up his hat to go - hears Harper - turns back - starts out of scene toward him.

410

INT. HARPER BEDROOM - CLOSE SHOT AT BED

As Billy comes into scene - stands waiting for whatever else it is Harper wants to say - Harper says - looking straight at Billy

TITLE

SHE MUST NEVER KNOW, BILLY. IT WOULD ONLY HURT HER - AND WE MUST KEEP HER ALWAYS FROM THAT."

BACK he finishes title - Billy is reluctantly to promise - Harper's eyes hold steadily on his - as he tells him to promise - Billy nods - Harper hesitates a moment for the words he wants to say.

411

INT. HARPER BEDROOM - CLOSE SHOT HARPER

As he says quietly

TITLE

"THAT WILL BE HARD - HARDER THAN IT EVER WAS FOR ME IN GOING OVER THE BRIDGE OF SIGNS. FOR THAT IS ALL PAST FOR ME -"

412

INT. HARPER BEDROOM - CLOSE SHOT OF THE THREE

As Harper finishes title - pauses a moment - the others waiting - listening - then Harper goes on - says

TITLE

"AND YOU - BOTH OF YOU - WILL HAVE TO LIVE ALL YOUR LIVES WITH YOUR BRIDGE OF SIGNS - OF REMORSE, AND REGRETS. BUT THAT IS THE

HAPPY END. BY THE WAY, THE END OF THE WORLD IS NOT THE END OF THE WORLD.

412 continued

BACK TO SCENE - He finishes title - gently - Billy's eyes meet his - he knows that what Harper says is true. There is no answer - the tableau holds for just a moment - the Harper gently tells him to go on - to find her. Billy hesitates - then with an impulsive gesture reaches out and grips Harper's hand again - turns and meets his father's ~~look~~ eyes. He is man enough now to go through with it. He and his father look at each other a brief moment - then his father tells him to go on - signs that he will stay there with Harper - Billy turns and exits from scene.

413

INT. HARPER BEDROOM - CLOSE TO DOOR TO HALL

A flash of Billy as he passes through scene - exits from the room to go find Linda - closes the door after him.

414

INT. HARPER BEDROOM - CLOSE TO BED

As Craig stands beside Harper's bed - Harper turns his head to look at him. Craig is silent - doesn't know what to say or do. Harper smiles gently. It is the first moment the two old men had had alone together and it is awkward between them, with the emotion through which they have both passed. Craig tries to say something - haltingly - that he is grateful - is humble in his attitude - doesn't know what to say. Harper sees his embarrassment - grins up at him - sticks out his hand - making the first offer of friendship. and as Harper looks at him - then quickly takes the hand - in a sealing of their friendship FADE OUT

415

FADE IN  
INT. GLENN'S APARTMENT

This should be a beautiful apartment but not feminine in its appointments. Let's let Glenn be a he-man in the choice of his living quarters. There is one large room, with a bedroom indicated beyond and a door to the hall - possibly a studio apartment effect might be a good idea.

If there is a clock on the wall the time is about five fifteen. Glenn is discovered playing the piano while a doll type girl is curled up in the corner of a big divan, not far away, listening. She is smoking and there are drinks on a low tabouret beside the divan. Dolly, the girl, waves her cigarette and one of her feet (her knees are crossed as she lies back in one corner of the couch) in time to the music.

416

INT. GLENN'S APT. - CLOSE TO PIANO

Glenn plays a moment, smiling off toward Dolly. then he catches sight of his watch

INSERT

One of Glenn's hands on piano - his sleeve back far enough to show his watch - time is five fifteen.

BACK Glenn looks at his watch more closely and then gets up and leaves scene toward couch.

417

INT. GLENN'S APT. - CLOSE TO COUCH

Dolly looks up as Glenn enters to her. He reaches for one of her hands, lifts it to his lips as he bends over her, then pulls her to her feet and smiles at her as he says

TITLE

"RUN ALONG NOW, DOLLY, LIKE A GOOD CHILD. I'VE A MAN COMING HERE TO TALK BUSINESS."

BACK as he finishes title, Dolly pouts charmingly - not at all convinced that his expected visitor is a man but not caring much, she pouts as she says "A man? Tell it to the chandelier'." Glenn laughs at her and says "Yes really - on my honor." Dolly laughs and says "Oh, all right." then she lifts her face for his kiss. As he takes her in his arms, she slips her hand into his inside coat pocket for his wallet.

INSERT

Close shot showing Dolly's hand go inside Glenn's coat and bring out his wallet.

BACK Glenn feels Dolly get his wallet. He takes hold of her wrist - loosening her from his arms and looks down at the wallet, then up at her severely - then he grins and as she pouts prettily at him and says "All right, youngster, you win." He takes two or three bills from the wallet while she watches greedily and hands her the money saying

TITLE

"ALL RIGHT, YOUNGSTER. BUY YOURSELF A NEW HAT AND NAME IT FOR ME."

Back Dolly laughs at him, then kisses him quickly and dances on out of scene, clutching her money happily. Glenn smiles after her and moves on out of scene toward hall door.

418

INT. GLENN'S APT.

Dolly dances across the room and goes into bedroom to get her hat and coat. Glenn crosses toward the hall door and pulls a bell cord which hangs beside the door. The Jap servant enters after a moment and Glenn gives him orders - tells him to take out the drinks - straighten the place up in general - quickly and then that he may go. The Jap bows understandingly and then goes over to carry the tray of drinks out. Dolly comes out of the bedroom her hat and coat on - runs lightly over to Glenn - is again kissed goodby and leaves - Glenn opening the door for her. When she leaves, he turns back into room, quickly - looking the place over to see that it is in shape to receive Linda - an air of pleased anticipation in his manner. FADE OUT

419

FADE IN ON

INT. CAFE LOBBY - MED. CLOSE SHOT

Two different girls are on duty at the check tables. Billy hurries in and speaks to one of the girls, asking if Linda is there. The girl shakes her head and says Linda has gone off duty. Billy is greatly disappointed and starts to turn away - then Fanny comes forward from between the racks, her hat and coat on, ready to leave. She hears Billy as he turns back and asks the girl on duty if she can tell him whether Miss Harper went home or not. The girl shakes her head and Fanny comes up to Billy.

420

INT. CAFE LOBBY CLOSE SHOT BILLY & FANNY

Fanny smiles at Billy with her best smile as she says

TITLE

"I THINK SHE HAD A DATE WITH HAYDEN G. EHN."

BACK Billy takes the name Glenn with a start of surprise not sure he has heard correctly - he repeats the name in surprise and Fanny nods - puzzled at his manner and wondering if she has balled things up for Linda. She starts to say something but Billy wheels quickly and hurries out. Fanny looks after him and then gives a whistle, her eyes wide, as much as to say "Gee! something's going to pop, I'll bet a hat!"

FADE OUT



421

FADE IN  
INT. GLENN'S APT.

Linda is discovered just coming in door, which Jap holds open for her. Glenn hurries over to meet her, taking both her hands. The Jap exits to hall, closing door. Linda is nervous and dreads her errand. She tries to explain at once, but Glenn won't let her - talking smilingly about how good it is to see her - how well she looks etc. as he urges her across to the couch. He is very nice, rather brotherly in manner - playing his game carefully and shrewdly.

422

INT. GLENN'S APT. - CLOSE TO COUCH

Glenn comes in urging Linda along gently but firmly. Then as she sits down, anxious to state her errand immediately, he steps behind her and gently lifts her hat off. Linda is a little startled but his suave manner assures her that he is only being brotherly. He rests his fingers on her forehead a moment, drawing them across her hair as he says "Bless her heart - she's all tired and worried, isn't she?" Linda takes alarm again and draws away doubtfully but again Glenn allays her fears by coming around and sitting down beside her - very brotherly as he asks her to tell him all about it. Linda starts to talk, worried and nervous as she tries to explain, but she hasn't had a chance to say much when Glenn smilingly interrupts her again - looking off toward the door as he says "Oh, here's our tea."

423

INT. GLENN'S APT.

The Jap comes from the door to the couch, carrying a tray a tea things. He sets the tray down on the tabouret near Glenn - Glenn says "That is all, Kato." the Jap leaves and Glenn starts to fix the tea. Linda is nervous a little impatient and annoyed at the interruption.

424

INT. GLENN'S APT. CLOSE TO COUCH

Linda doesn't want tea - is anxious to explain and go. But Glenn, very suave, knows how to handle the situation over-riding her protests as he says "You must have your tea, child. It will pull you up and quiet your nerves." Linda is forced to accept - not wanting to seem ungracious - but feeling that she has somehow gotten into a situation she doesn't know how to handle. Glenn consults her about her tea - pours and fixes it and hands it to her with a smile. Linda takes it and then again tries to tell him. Glenn takes his own cup, leans back against the couch with it, smiling at her as he listens to her. Linda takes one nervous sip and then sets her cup down on the couch - turns to Glenn and talks earnestly - explaining about her father and the necessity of taking him away.

425

INT. GLENN'S APT. CLOSE SHOT LINDA

Linda finishes her title, self-consciously - nervously. Glenn studies his cup of tea a moment, with a faint smile while Linda watches him anxiously and reaches for her hand as he says

425

INT. GLENN'S APT. CLOSE SHOT LINDA

She talks a moment, earnestly, explaining about her father and finishes with

TITLE

"--AND BECAUSE YOU WERE GOOD  
ENOUGH TO OFFER TO HELP ME ONCE,  
I CAME TO YOU."

426

INT. GLENN'S APT. CLOSE TO COUCH

Linda finishes her title, self-consciously - nervously. Glenn studies his cup of tea a moment, with a faint smile while Linda watches him anxiously. Then he looks up, puts his cup down after taking a last sip of it and reaches for her hand as he says

TITLE

"THAT'S EXACTLY WHAT YOU SHOULD DO,  
MY DEAR. HOW MUCH WILL YOU NEED?"

BACK Linda's face brightens as she hears title. She is deeply grateful to him and thanks him. He smiles her thanks aside and takes out a check book and fountain pen, holding the book ready to write as he again asks her what she will need. Linda hesitates - not knowing just what to say - then very hesitatingly,

SCENE CONTINUED

426 continued

dreading to ask for so much, she names a figure - say a thousand dollars - or six hundred. Glenn asks her if she's sure that will be enough - she assures him earnestly that it will be and he starts to fix the check. Linda breathes a sigh of relief, her worries over. Then she gets up, taking her hat from the back of the couch, Glenn glances up at her and hurries to finish the check.

427

INT. GLENN'S APT. CLOSE SHOT

Linda is pulling on her hat - greatly relieved, feeling her worries at an end. Glenn tears out the check - restores his check book and pen to his pocket and then stands up and hands her the check. Linda takes it and then tries to thank him.

428

INT. GLENN'S APT. CLOSE SHOT LINDA

~~His smile deepens into almost a leer --- his real purpose in lending Linda the money is revealed in his face as he steps forward.~~

As she tries to thank him - deeply grateful - telling him that she will pay him back and will never be able to pay back with sufficient gratitude.

4

429

INT. GLENN'S APT. CLOSE SHOT GLENN

His smile deepens into almost a leer - his real purpose in lending Linda the money is revealed in his face as he steps forward.

430

INT. GLENN'S APT. CLOSE SHOT

Linda sees Glenn's expression and quick fear leaps into her face. She takes one step back from him as he steps toward her - then he catches her in his arms and tries to kiss her. She tries to pull away from him but he holds her - kissing her on the neck - trying to reach her lips with his - she struggles in his arms - trying to free herself - holding her head back and turned away so that he cannot touch her lips.

431

EXT. APARTMENT HOUSE

Billy hurries up to the door and enters the building.

432

INT. GLENN'S APT.

A flash of Glenn and Linda - Linda in his arms - struggling to free herself Glenn bends her back, overpowering her, and gaining her lips - After a kiss of proper length to satisfy our censors, Linda succeeds in wrenching herself free. She pulls back from him - panting, out of breath and thoroughly disillusioned about his kindness. She hardly realizes that she still holds the check tightly clenched in one hand.

433

INT. APARTMENT HOUSE HALL - OUTSIDE GLENN'S DOOR

Just as Billy comes down to the door and starts to reach for the bell, the door opens and the Jap appears in the doorway, ready to leave for the day. Billy asks if Glenn is in - the Jap denies it but so hastily and guiltily that Billy doesn't believe him. He starts to go in - the Jap tries to block his way and Billy shoves him aside, none too gently and goes on in. The Jap looks after him.

434

INT. GLENN'S APT. CLOSE SHOT

Linda stands facing Glenn who holds her by one wrist. He sneers at her as he says.

TITLE

"SO YOU'RE A CHEAT, ARE YOU? WHEN I  
LOAN MONEY I EXPECT PAYMENT!"

435

INT. GLENN'S APT. CLOSE SHOT AT DOOR TO HALL

Billy has just opened the door and heard title - he starts forward out of scene.

436

INT. GLENN'S APT.

Linda, getting Glenn's title, remembers the check for for the first time - she looks down at it in horror, then drops it as if it were burning her hand. Glenn still holds tight to her wrist and now tries to pull her into his arms. In the b.g. Billy comes forward - reaches out for Glenn, who drops Linda's hand in surprise - Billy wheels him around and then aims a blow at the point of his chin - Glenn goes down - Linda is so dazed she hardly realizes for a moment that it is Billy.

437

INT. GLENN'S APT.

A flash of Glenn as he falls in - raises himself on his elbow - holding one hand to his jaw, scared and completely cowed.

438

INT. GLENN'S APT. CLOSE SHOT

Billy stands looking down at Glenn - and now Linda realizes who has saved her - she says - "Billy" - he turns to her and then the two of them go into each other's arms.

439

INT. GLENN'S APARTMENT - CLOSEUP

Of Linda in Billy's arms - not knowing whether to laugh or cry - as he holds her close. FADE OUT

THE END.



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